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Nabobs as Builders: Sulla, Pompey, Caesar: PAUL L. MacKENDRICK 241

THE FORUM 257

Program of the Fifty-Sixth CAMWS Meeting 265

Prometheus: A Conjecture about the Origins of a Myth: LAURENCE C. WELCH 269

WE SEE BY THE PAPERS 274

BOOK REVIEWS 277

CAMWS Treasurer's Report: JOHN N. HOUGH 287

Announcements 288

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## NABOBS AS BUILDERS: SULLA, POMPEY, CAESAR

PAUL L. MacKENDRICK

THE AFTERMATH of Sulla's second march on Rome in 83 B.C. was a spate of political murders and confiscations. The profits were enormous, and Sulla used them for the most ambitious building program in the history of the Republic. His motive was in part the desire to rival what he had seen in the cities of the Greek East, in part his understanding that massive building is the outward and visible sign of princely power. And so he monumentalized the same Forum in which he displayed the severed heads of his enemies, planning, in the Tabularium, or Records Office, a theatrical backdrop for the tragedy which in the ensuing years was to be

played below. He settled 100,000 of his veterans in colonies in central and south Italy. He built or reinforced walls in Rome, Ostia and Alba Fucens; theaters in Pompeii, Alba, Bovianum Vetus and Faesulae; temples in Tibur, Cora, Terracina, Pompeii and Paestum. And this is only a sample of his prodigious building activity. But by all odds the most grandiose of his completed projects took shape at Praeneste (nowadays Palestrina), a little over twenty miles east of Rome, where he sacked the town to punish it for taking the side of his enemy Marius, and then built or restored there the great, axially-symmetrical, terraced Sanctuary of Fortune, the most splendid monument in Italy of the Roman Republic.

In 1944 allied bombing sheared off the houses from the steep south-facing slope where the medieval and modern town

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was built, and revealed the plan of the Sanctuary. Now, after fourteen years of excavation and restoring (reinforcement with steel beams, injecting liquid concrete, loving reproduction of the craft of ancient masons), the plan is clearer than it has been at any time since antiquity, and the finds are displayed to advantage in the Barberini Palace at the top of the Sanctuary, splendidly reconstructed as a museum. The site repays a visit perhaps more than any other in Latium.

The archaeological zone of Palestrina falls into an upper and lower part. In the lower area exciting discoveries were made in 1958. Its southernmost retaining wall and the monumental ramped entrance, the Propylaea—enlivened in antiquity with jets of water playing—was cleared. Between it and the buildings of the lower zone excavation seventy years before had shown traces of pools and shaded porticoes. In 1958, also, the façade was removed from the cathedral in the center of the lower zone, revealing behind it an imposing Roman temple with a lofty arched entrance, its *cella* corresponding to the forward (south) part of the nave of the present church. To the left rear (northwest) of this temple was a natural cave, long known as the Antro della Sorti, where, according to time-honored local lore, the lots were cast which gave this sanctuary of Luck its fame. The cave, the excavators discovered, had been monumentalized into the apse of a building, its floor paved with a mosaic representing the sea off Alexandria. The mosaic was sunk several inches below floor level and sloped forward to allow a thin film of water to play over it, which brightens the colors and makes the fish extraordinarily realistic. The mosaic also portrays architectural elements—an altar, column and capital—in what corresponds to the so-called Second Style at Pompeii, dated in the first half of the first century B.C.

Opposite this building in the plan is another with a grotto much like the natural cave on the left. It was from this

apse, again at a level several inches below the rest of the floor, that the famous Barberini mosaic (Fig. 1) came, a late Hellenistic copy of an original of the early Ptolemaic age in Egypt, now handsomely restored and displayed in the museum at the top of the Upper Sanctuary. It is altogether the most spirited essay which has come down to us in this genre. Interest in Egypt is a striking feature of both Pompeian and Roman wall-painting of the last half-century of the Republic and the early Empire. Alexandria was then the intellectual and artistic capital of the world. The Lucullus who founded the Sullan colony at Praeneste appears from an inscription found in the lower area to be not the famous *bon vivant* (who had been in Alexandria, the first foreign general ever to be entertained by a Ptolemy in the palace) but his brother Marcus. Nevertheless the two brothers were very close, and the more famous of them may have supplied the mosaic, the mosaic-maker, or the idea of using Egyptian motifs.

M. Lucullus' name was carved on a fallen epistyle, a marble block intended to connect two columns. Where did the block belong? Gullini, the excavator, connected it with a building which ran between the two apsidal halls in the lower area. What survives is a back wall, built in the technique called *opus incertum*, a strong lime and rubble wall, studded externally with fist-size stones of irregular shape. This technique was standard in the age of Sulla. The wall was decorated at regular intervals with two stories of half-columns, ingeniously combining function with decoration: they mask drainage conduits. The pavement in front of the wall shows the marks of two column-bases in two different rows, enough to justify restoring on paper a whole forest of twenty-four columns. Two dimensions are known: the diameter of the bases and the height of the half-columns on the wall behind. Their proportionate relation is appropriate to Corinthian columns, and some Corinthian capitals of a size to fit were found in the area. Working from these





Fig. 1 Scenes of the Nile in flood, from Apsidal Hall, Lower Sanctuary, Praeneste (Museum photo, Palestrina)

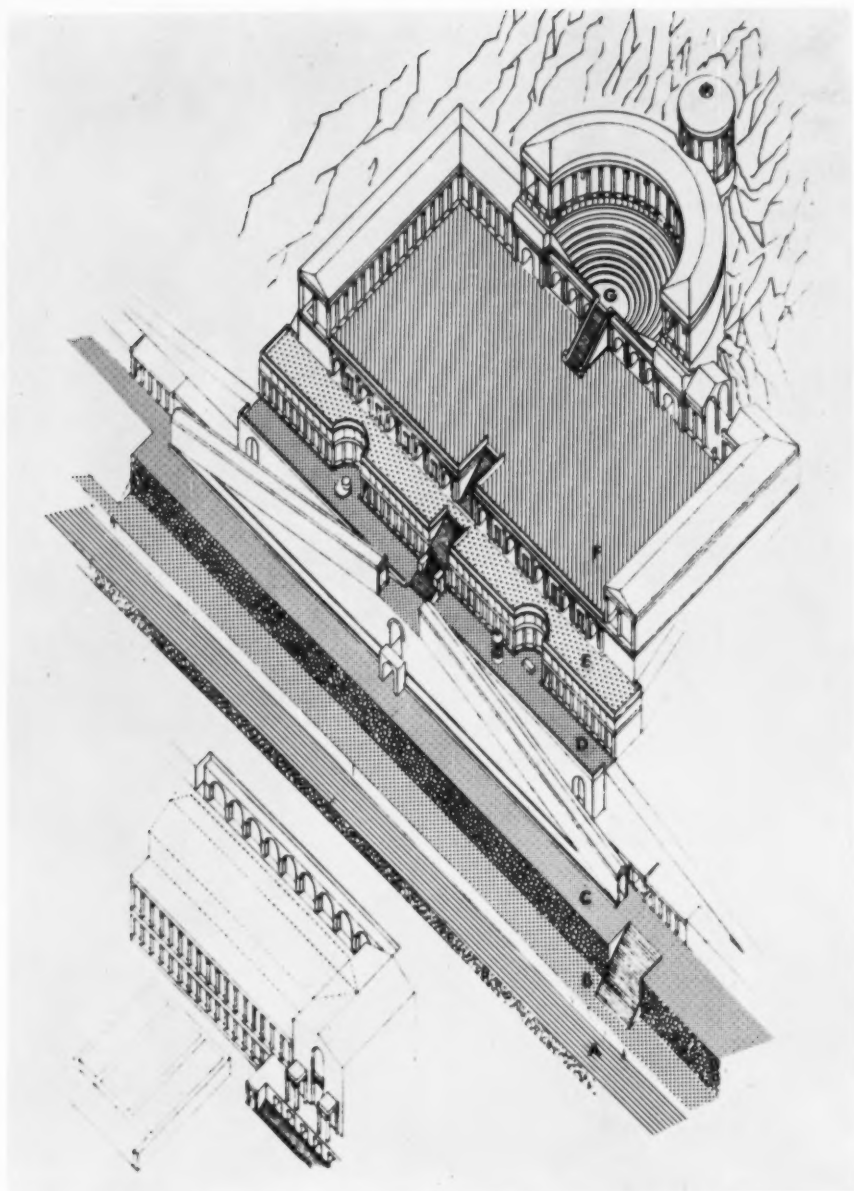


Fig. 2 Sanctuary of Fortune, Praeneste, reconstruction drawing (Heinz Kähler, after F. Fasolo-G. Gullini, *Il Santuario di Fortuna Primigenia* [Rome, 1953])

finds, the architect Fasolo could restore on paper a two-story basilica (Fig. 2, bottom) between the two apsidal halls (only one hall is shown in the reconstruction). The basilica is on a higher level than the newly-isolated temple to the south of it.

The terrace marking the transition between the lower area and the Upper Sanctuary used to be covered by houses and shops, all damaged or destroyed by the 1944 bombing. When the debris was cleared away, it was found that the modern buildings had rested on a two-level terrace (Fig. 2, A and B in the asymetric reconstruction; see the letters running up from bottom right), and had backed against and protected from centuries of weathering 325 magnificent linear feet of polygonal wall. The wall gives an architectonic front to the cliff and is at the same time functional. Its top was the architect's base line; on it he built his magnificent complex, which, now that the rubble from the bombing has been cleared away, is revealed in all its magnificence, of ramps (C), Hemicycle Terrace (D), Terrace of the Arches with Half-Columns (E) and Cortina Terrace (F), all leading up to the final stepped hemicycle (G) with the circular *tholos* for the cult statue at the very top. A draped torso in blue Rhodian marble (now in the museum), of a size to fit the *tholos*—whose dimensions are preserved in the fabric of the Barberini Palace—is probably the cult statue of the goddess Fortune, Lady Luck herself.

The next level (C) is approached by a pair of imposing ramps running east and west, converging on an axis. Fasolo and Gullini found that the ramps were supported by a series of concrete vaults, concealed, all but one, by a facing of *opus incertum*. The exception is the central vault, which was left open, lined with waterproof concrete and made into a fountain-house. The terrace in front of the ramps is beautifully paved with polygonal blocks. A room—perhaps priests' quarters—at the bottom of the left ramp is decorated in the Pompeian First Style—embossed polychrome

squares, red, buff and green, with dado. Houses at Pompeii thus decorated are dated between 150 and 80 B.C., so that this decoration accords with a Sullan date. The decorated room is paved with waterproof cement with bits of white limestone imbedded in it. The technique, called *lithostrotion*, was in vogue in Sulla's time.

On the ramps were found three curious column capitals, which at first puzzled the excavators, and then gave the clue to the whole complex on top of the ramps. What is odd about the capitals is that they incline (Fig. 3) twenty-two de-

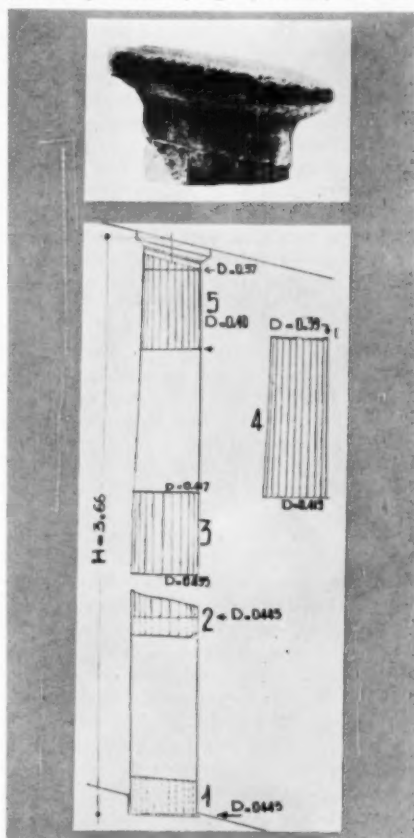


Fig. 3 Inclined column capital, Sanctuary of Fortune, Praeneste (Fasolo-Gullini)

grees with respect to the axis of the columns. Since this slant corresponds to the grade of the ramp, the columns must have been intended to bear an inclined architrave. This poses a difficult problem in statics; that Sulla's architect solved it is the wonder of his modern successors. The roadway up the ramp shows on the outboard (south) side of a drain running up its middle, a stylobate (course of masonry on which columns rest) with cuttings for column bases. Reading these stones, Fasolo and Gullini concluded that the outboard half of the roadway up the ramp was roofed, while the inboard half was open to the sky. The roofed half had a blank windowless wall (windows would make it too weak to bear the weight of the roof) closing the entire south side of the porticoed roadway, blocking the breathtaking view across Latium to the sea, and forcing the eye upward to the top of the ramp. The two ramps debouch at the top in an open space paved in heringbone brick, a sort of balcony with — at last — a splendid view southward. To the north a stair led to the next level, the level of the Hemicycle Terrace.

The Hemicycle Terrace (D) is planned, Fasolo and Gullini discovered, symmetrically to the axis of the whole composition, at this level marked by a central stair which has suffered a good deal from having had a modern house built on top of it. One can make out, however, that the stair was narrowed at one point (where there may have been a gate) by fountain niches on either side. The play of water is important at every level of the Sanctuary. Under the stair passes a vaulted corridor connecting the two axially symmetrical halves of the terrace. Closest to the stair on each side are four arches; beyond these, the monumental hemicycles which are the architectonic center of each wing. They have vaulted, coffered ceilings, and a concentric colonnade with Ionic-Italic (four-voluted) columns. Before they were restored, these were badly corroded and covered with verdigris from the acid of the copper-smith's shop which occupied the spot

before the bombing. The epistyle carries an inscription, almost illegible, but apparently referring to building and restoring done on the initiative of the local Senate, presumably after the Sullan sack. The outer surface or extrados of the vaults is concealed — as it was on the porticoed ramp — by a story called an attic, in *opus incertum*, divided into rectangular panels by engaged columns with semicircular drums in tufa. At the back of each hemicycle runs a platform approached by two steps, with consoles on which planks could be placed to make more room; this suggests that it was intended for spectators to stand on. The pavement, as in the room at the foot of the ramp, is *lithostroton*; the likeness in the paving justifies the inference that the two terraces (C and D) were built about the same time. On the far side of each hemicycle are four more arches. In front of the right-hand (eastern) hemicycle is a wishing well. Coins found in the well, whose heaviest concentration is in the mid-second century A.D., suggest that the well-house is much later in date than the terrace on which it stands. But the well-house stands on the central terrace of seven; it may have been the spot where, in the early days of the Sanctuary, the lots were cast. From either end of the Hemicycle Terrace, ramps (Fig. 4) ascended to the Cortina Terrace (F), the next but one above.

The stair which divides the Hemicycle Terrace leads to the Terrace of the Arches with Half-Columns (E), also symmetrically planned on the axis of the stair. There are nine deep arches on either side of the stair. Possibly these were stalls for the various guilds — wine merchants, wagoners, cooks, weavers, garland-makers, second-hand dealers, money-changers — who, as we know from inscriptions, made dedications to Fortune and had a financial interest in her Sanctuary. Here again close observation has enabled the excavators to tell exactly how the façade of this terrace looked when it was new. An alternation between open arches

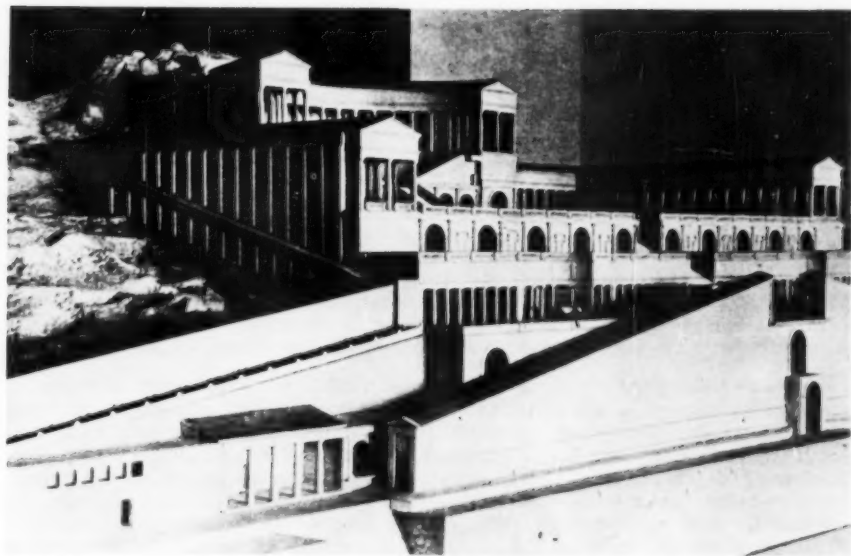


Fig. 4 Sanctuary of Fortune, Praeneste. Model, from southwest, showing ramp (Museum, Palestrina, Heinz Kähler photo)

framed with pilasters and closed arches with blind doors all supported an epistyle and cornice which in turn supported the parapet of the Cortina Terrace above.

The Cortina Terrace (F), nearly 400 feet deep, was a hollow square, open to the south except for a balustrade, closed to the east and west by a three-columned portico, connected at the back (north) with a *lithostroton*-paved vaulted corridor, called a cryptoporticus, which runs under the stair to the semicircular Terrace G. Again, similarity of plan and décor ties the whole ensemble together. (Nowadays the approach to Terrace G is by a double-access stair, but this is baroque in date.) At the back of the terrace, six arches, three on either side of the central stair, gave access to the cryptoporticus. At either end of the three-arch sequence is an arched projecting fountain-house, in appearance not unlike a Roman triumphal arch, with a pair of narrow windows in its back wall, open-

ing on the cryptoporticus. Heavy deposits of lime on the back wall suggest an arrangement whereby persons passing through the cryptoporticus could look out through a thin sheet of water onto the Cortina Terrace. Enough traces remain to restore on paper the three-columned portico on the east and west. It was roofed with a pair of barrel vaults, coffered like the ones in the hemicycles of Terrace D (another aesthetic link) and roofed like the great east-west ramps which connect Terraces C and D. The portico's outer walls were buttressed, and the north-south ramps from the Hemicycle Terrace also helped to counter the outward thrust.

And so we come to the exedra, the seventh of the superimposed terrace levels, a most holy place, where the priests could appear and offer sacrifice on an altar in full view of the faithful assembled on the semicircular steps. At the top of the exedra there now rises the splendid semicircle of the Barberini Palace, but plate glass let into the

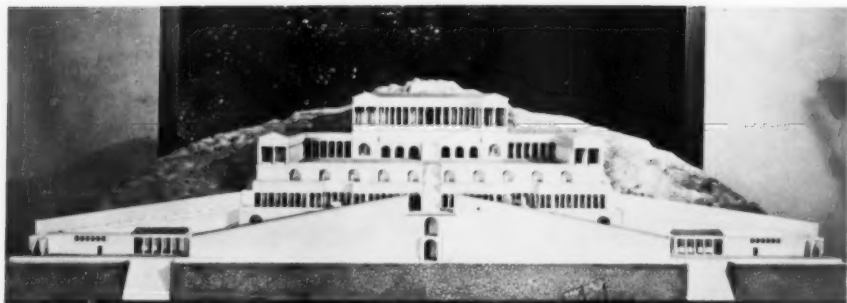


Fig. 5 Sanctuary of Fortune, Praeneste. Model, from south. Behind the model, the actual fabric, in *opus incertum*, of the tholos (Museum, Palestrina, J. Felbermeyer photo)

museum's ground-floor paving shows the tufa footings of a semicircular series of columns, which must have been the middle set of another double portico answering to the one on the Cortina Terrace below and, like it, double-barrel-vaulted and pitch-roofed, but of course semicircular in plan instead of U-shaped. Access to the porticoes was not on the central axis of the whole complex, but by a short narrow stair at either end of the exedra. (Hadrian, too, centuries later, liked these split-access arrangements.) But, though there is no direct approach, the distance between the columns on either side of the main axis is extra-wide, to give a better view of the circular building (*tholos*) above and behind, the culminating point of the whole complex, where the cult statue was placed.

Such is the careful plan of the complex, justifying this detailed treatment because it is a turning point in the history of Roman architecture, perhaps the most seminal architectural complex in the whole Roman world. Everything (Fig. 5) centers on an axis, everything rises, aspires to the apex at the cult-statue, embracing a superb and at each level more extensive view of the plain stretching away southward to the sea. The materials and technique with which this form is realized and supported are interesting in themselves and for what they contribute to the dating of the Sanctuary. The basic materials are tufa, limestone and concrete;

no marble is used except in statuary. Limestone, which in Roman architecture comes to predominance later than tufa, is used for the facing of polygonal walls and *opus incertum*, for décor (e.g., the Corinthian capitals of tufa columns), for pavements, and the limestone spalls left over from the facing of *opus incertum* were used in concrete cores and for fill. Tufa is used for footings, structure in squared blocks (e.g., caissons for concrete), the voussoirs, or wedge-shaped blocks, of arches, column drums, the core of stuccoed decorative elements, cornices, corners. Both materials are subordinate to concrete.

The use of concrete at Palestrina amounts to an architectural revolution and, as often, the revolution in taste is combined with a revolution in materials and methods. This strong, cheap, immensely tough material enabled the architect to enclose space in any shape; henceforward architects could concentrate on interiors, and the day of the box-like temple was over. The architectural history that culminates in the Pantheon begins here. The architect was clearly more expert in the use of concrete than in the use of stone. Palestrina concrete is hydraulic, a combination of limestone spalls and mortar made of *pozzolana* (volcanic sand) and lime. Concrete footings, Fasolo and Gullini found, go down to bedrock everywhere; e.g., each of the three rows of columns of the Cortina Terrace portico rests on a foundation wall of concrete





Fig. 6 Sanctuary of Asclepius, Kos (R. Herzog-P. Schatzmann, *Kos*, vol. 1 [Berlin, 1932])

based on bedrock, while the space between is hollow, to relieve weight. For the same reason the whole hollow square of the Cortina Terrace rests on a series of rectangular concrete coffers with a stone fill. The result of this use of concrete is that the whole Upper Sanctuary is structurally a single unit. Each level is planned as a step toward, and a retaining wall of, the level next above. The stresses, Fasolo reports, are never more than about three pounds per square yard for walls and eight pounds per square yard for columns; this in a structure which is in effect a skyscraper 400 feet high. There is repetition of motif throughout, not from paucity of imagination, or because it is the easy way, but of set aesthetic purpose, to emphasize the concealed structural unity and to use the functional parts of the complex to give architectonic unity to the whole. Thus the upper hemicycle stair repeats the two hemicycles of the lower terrace, and the relation between them is a triangle, which repeats in a different plane the triangle of the double converging ramp. The arches are treated as beams to bear the weight of stone construction, and the stone construction is a caisson for the concrete.

Fasolo and Gullini argue ingeniously for a date earlier than Sulla for the Sanctuary, but their arguments have not found favor. The most that can be said is that certain inscriptions mentioning restoration, reconstruction, or

dedications to Fortune earlier than 80 B.C. imply a previously existing and probably much simpler structure, but nothing in the technique or materials now visible or inferred requires other than a Sullan date for any part of the Sanctuary.

In materials and methods, in massiveness and axial symmetry, the Sanctuary of Fortune bears a Roman stamp. But, given the experience of Sulla and his lieutenants, the Luculli, in the Greek East, Greek influence is very likely. Of the many Hellenistic Greek complexes available for comparison, the closest in spirit to Palestrina is the Sanctuary of Asclepius on the island of Kos in the Dodecanese, in the southeast Aegean Sea, where the major temple, built in the mid-second century B.C., is the focal point of a grandiose composition (Fig. 6). Placed on the highest of three terraces, it is framed by a three-sided colonnade like the Cortina Terrace at Palestrina, and approached by three successive monumental stairways leading up the lower terraces, which are arched as at Palestrina. A few standard architectural ingredients—arches, colonnades, monumental stairways—are grouped as a clearly defined, immediately graspable composition, simple, bold, plastic, the few standard elements firmly juxtaposed. Contrasts of scale, an elevated and central position, an axial approach, all make of the temple the focal, culminating point of the composition. It is



Fig. 7 Temple of Jupiter Anxur, Terracina (Fasolo-Gullini)

exactly so at Palestrina, and in scores of other Hellenistic sanctuaries. Also noteworthy in both places is "the same outspoken taste for vista. Not only is the triple-terraced sanctuary visible from afar, not only is the crowning element, a temple, a beacon toward which visitor and worshiper alike are drawn by the now familiar devices of setting, frontality and access, but again, once we have reached the summit, a scene of breathtaking beauty, of unexpected amplitude of mountain, sea and plain confronts us." The words are those of Phyllis Lehmann, from whom the description of the site at Kos draws heavily, but they were reinforced by a visit made by the writer to the island in September, 1956, expressly to compare the site with Palestrina. Mrs. Lehmann goes on, "Although many factors, notably the sanctity of a cult spot, were involved in the choice of such sites, their architectural treatment attests a keen awareness of landscape setting as a prime aesthetic ingredient in the total effect." The unknown architect-genius who planned Palestrina probably knew the Sanctuary at Kos; he was certainly in touch with the main movement of mind of his age. But the final im-

pression of this dynamic, utterly functional, axially symmetric complex is not Greek but Roman, a great memorial façade to celebrate the end of a Civil War. Italy as well as Greece can provide earlier parallels, notably one in Cagliari in Sardinia, and another at Gabii, near Rome.

This Roman classical masterpiece has, then, ancestors; what about its descendants? They are many: from it contemporary and later architects learned much. An example is the Temple of Jupiter Anxur at Terracina, above the Via Appia where it touches the coast sixty-seven miles south of Rome. Here the use of concrete, of *opus incertum*, of arch and vault, of setting and landscape is in the unmistakable idiom of Sulla's architect. It is an architectural complex and a seascape which mediates, as Palestrina does, between man and nature. It is designed to capture attention from the colony below, to become more impressive as one approaches and to give a gradually widening view of the sea. The Temple was oriented north and south, with a portico behind (Fig. 7). It is set at an angle upon a tremendous concrete podium, with arched cryptoporticus as at Palestrina. On the seaward side the play of light and shadow on the podium arches is enormously impressive; on the side toward Sperlonga the sturdy blind buttress arches are again strongly reminiscent of what we have seen on the Terrace of the Half-Columns. Within the cryptoporticus the play of light and shadow is again very satisfying, and yet the structure is functional as well; the cryptoporticus lightens the huge weight of the concrete, and the sturdy concrete construction has stood the test of time.

Another Sullan descendant is the Tabularium (Public Records Office) in Rome (Fig. 8), finished in 78 B.C. by Quintus Lutatius Catulus, to whom Sulla's veterans transferred their loyalty after Sulla's death. It was a part of Sulla's plan for monumentalizing the Forum, to provide, as it were, a scenic backdrop for it, which is at the same





Fig. 8 Tabularium, Rome (Ernest Nash, Fototeca, Rome)

time a terrace level to give order to the Capitoline Hill above. Its plan, its frontality, and its use of arch, vault and concrete is in the Palestrina tradition. There is a cryptoporticus in concrete, fronted by arches framed in half-columns placed at points in the wall which required extra strength; compare the treatment of the façade with the Terrace of the Arches with Half-Columns, Palestrina. The upper levels of the Tabularium were removed by Michelangelo when he designed the Palazzo del Senatore, Rome's city hall, a symbol of the

influence of Palestrina's architect on Renaissance masters. One archaeologist, Heinz Kähler, has argued, ingeniously but without carrying conviction, for an influence of the Cortina Terrace and the exedra above it upon the design of Pompey's theater in Rome: one nabob borrowing architectural effects from another.

Finally, about the time of Cicero's consulship, Palestrina influenced the Sanctuary of Hercules Victor at Tivoli, well-known to many from Piranesi's etching as the Villa of Maecenas. Like

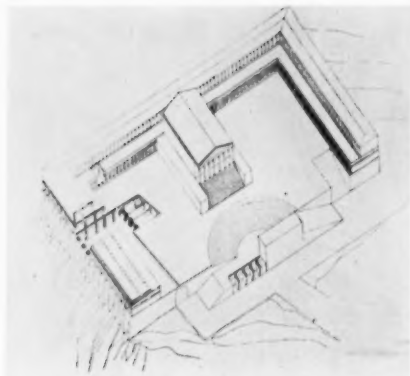


Fig. 9 Temple of Hercules Victor, Tibur (Tivoli) (Fasolo-Gullini)

Kos and Palestrina (Cortina Terrace), it had a portico on three sides, and a temple against the back wall. Nowadays it houses a paper-mill, but forty years ago the portico was uncluttered. There was an approach by ramp and semicircular stair (Fig. 9), very theatrical, like Palestrina and the Tabularium; the material is again concrete faced with *opus incertum*. The podium is again supported on concrete vaults, and lightened by a complicated arrangement of subterranean rooms. A vast cryptoporticus pierces the whole podium to carry the Via Tiburtina, the main road from Rome to Tivoli.

The famous terraced gardens of the Villa d'Este nearby, with their plays of water, were directly influenced by Palestrina; their architect, Pirro Ligorio, has left sketches of our site made by him on the spot. Pietro da Cortona, Bramante, Raphael, Palladio and Bernini also knew and sketched Palestrina. Another terrace plan consciously influenced by Palestrina is Valadier's treatment, in the 19th century, of the steep slope up the Pincio from the Piazza del Popolo in Rome.

Palestrina influenced the architects of the Roman Empire, too: for example—one among many—the architect of Trajan's Market in Rome, who uses terracing, concrete and framed arches

(but the arches are flat, the framing is pilasters instead of half-columns, and the façade is brick instead of *opus incertum*). The influence does not stop here: it is to be found on the Palatine, in Hadrian's villa near Tivoli, Diocletian's Baths in Rome and his palace at Spalato, and the Basilica of Maxentius in the Roman Forum.

From his building, from which the history of Roman architecture really begins, we can reconstruct the personality of the architect. It makes the whole history of Roman architecture come alive, when we really know one complex. The architect was a master of the manipulation of surface, of light and shade, of counterthrust, controlled views, the unitary plan, of space both full and empty. For him, organic function is also decorative; the stylistic fact is the constructive solution; his organization is clear, his use of orders in stone as bearing walls is classical, orderly. The plan of his Sanctuary imposed itself as well on the secular plan of the colony below. He is a real genius, one of the greatest architects of all time. He achieves his magnificent results by creative imitation of earlier models, and in this he is Roman. Because his imitation is creative, it does not peter out in formalism, but has a seminal effect upon other architects of the Republic, the Empire, the Renaissance, and a detailed study of his masterpiece not only leaves us profoundly impressed with the patience, thoroughness and imagination of Italian archaeologists; it reinforces yet again the lesson of the continuity of history and the cultural importance for the whole western world of the Roman Republic.

SULLA WENT into voluntary retirement and—a rare achievement at his time—died in bed. The next nabob to equal him in stature, violence and unconstitutionality was a man who had begun his career as Sulla's lieutenant, Pompey the Great. Victories in Sicily and Africa, against slaves, pirates and Mithridates, brought him enormous spoils:

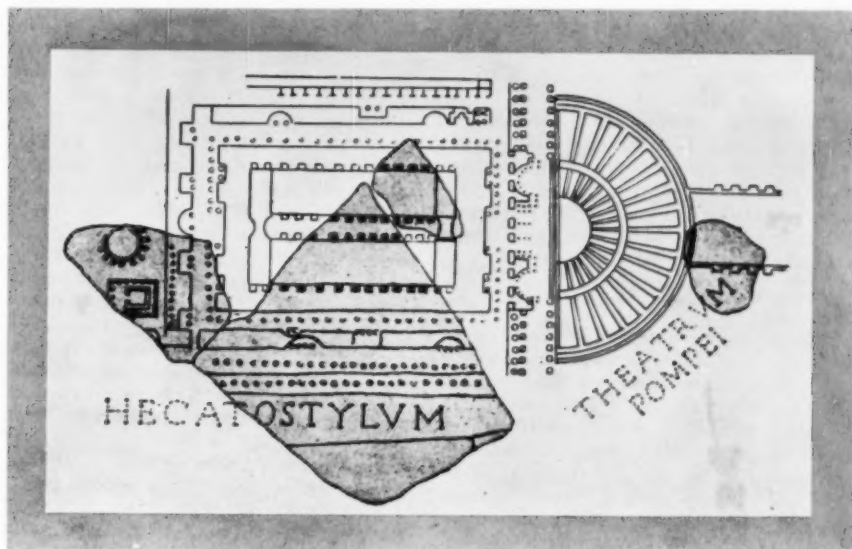


Fig. 10 Pompey's Theater, from the Marble Plan of Rome (G. Lugli, *Monumenti Antichi di Roma e Suburbio*, vol 3 [Rome, 1938])

he too turned his mind to buildings to monumentalize his glory. The result was Rome's first stone-built theater, in the Campus Martius, begun in his second consulship (55 B.C.) and dedicated in his third (52 B.C.), with the help of 500 lions and seventeen elephants holding torches in their trunks. What survives of it is little more than a curve in a Roman street, some blocks of tufa beneath a Roman square, and a memory. Beneath the curve of the Via di Grotta Pinta, which perpetuates the outline of its *cavea*, one may visit today, in the lower regions of a Roman restaurant, the underpinnings of the great building, which once held 12,000 spectators. The technique of these vaults, a development of *incertum* called *opus reticulatum*, involves setting pyramidal bricks, point inward, in a lozenge pattern into a cement core. But though the entire superstructure has disappeared, an ancient plan survives. In the late second century A.D. the Emperor Septimius Severus caused to be placed on the wall

of the library in Vespasian's Forum of Peace a marble Plan of Rome, the *Forma Urbis*, which has come down to us in over 1000 fragments. The ingenuity with which these have been pieced together (work still going on in 1959) would make a story in itself; for our present purpose only four fragments (Fig. 10) are relevant. The two parallel walls to the right (which is west; north is at the bottom) give a fascinating insight into the puritanical Roman mind at work. Strait-laced Romans objected to theaters as immoral. Pompey's architect therefore designed at the top of the theater's *cavea* a temple of Venus Victrix, represented by the two parallel walls in the plan. The theater seats might then pass as a hemicycle approach to a temple (compare the hemicycle approach to the *tholos* at Paestrina). Puritanism was appeased.

Behind the stage the marble plan shows a great rectangular portico, with a double garden-plot in the middle, where we may restore in imagination

trees planted, fountains playing and works of art displayed. At a Senate meeting in a building associated with the portico, on the Ides of March, 44 B.C., Caesar fell at the base of Pompey's statue, pierced by twenty-three daggers. What may be the tufa blocks of this very building are visible today through a sheet of plate glass in a pedestrian underpass in the Largo Argentina. (Temples A and B of the Largo Argentina appear to the left in the plan.)

CAESAR WAS a greater man than Pompey. His spoils of victory, after eight years in Gaul, were richer, and so was his building program. The most impressive surviving evidence of it is the ground plan of his basilica, the Basilica Julia, in the Republican Forum, and, north of the old Forum, which Rome and his own grandeur had outgrown, a grandiose new one, the prototype of an Imperial series.

The Basilica Julia was planned and executed at Caesar's direction between 54 and 46 B.C., to balance the second-century Basilica Aemilia opposite. All that remains is pavement and piers, but the size of the piers is enough to show that the building had two stories, presumably with a balcony to afford a view of spectacles in the open space of the Forum below. Time and man have dealt harshly with the basilica. When it was excavated, in the 1840's, a medieval limekiln was found on the pavement. This, plus the knowledge that its stone was sold by the oxcart load in the Middle Ages for the benefit of a hospital which rose on the site, explains what happened to the superstructure. Scratched on the pavement are rough sketches, done by ancient idlers, of statues which once adorned the building or the Forum adjacent, and over eighty "gaming-boards," scratched circles divided into six segments on which dice were thrown and counters moved. Lawyers' speeches apparently did not always hold the full attention of the Forum hangers-on.

Caesar's Forum has left more im-

pressive remains. It cost him a fortune, since his enemies, owners of the expropriated houses, charged him 100,000,000 sesterces, five million uninflated dollars, for the land. Its excavation was begun in 1930 and finished in three years by Corrado Ricci, as a part of Mussolini's grandiose plan for systematizing the center of the city and restoring the ancient dictator's Forum to set off a modern dictator's monument, a new street, the Via dell'Impero, driven through slums and ancient monuments to connect the Coliseum with his headquarters in the Palazzo Venezia. The excavation exposed the southern two-thirds of Caesar's Forum; the rest lies under the new street. The Forum as revealed by Ricci is another example of axial symmetry, a narrow porticoed rectangle, over twice as long as it was wide, with a temple set in the Italic fashion on a high podium at the back. Working with great patience and delicacy, Ricci set up three of the temple's fallen columns (Fig. 11), with their architrave, frieze and cornice. Some of the architectural blocks leave between the dentils—a row of projecting tooth-like rectangular members below the cornice—two small distinctive marble disks side by side like a pair of spectacles. This is the "signature" of Domitian's architect Rabirius, and proves that a restoration of the temple was planned during his reign (81-96 A.D.). There are Cupids in the interior frieze, which prove that the temple was dedicated to Venus, Caesar's ancestor. To have gods for ancestors lent distinction to a Roman clan, though Caesar knew as well as any skeptic what it really meant. He knew his pedigree back to an ever-so-great grandfather, and God knew who his ancestor was. In the *gens Julia* the line was traced back to Iulus the son of Aeneas, who was the son of Anchises and Venus.

The portico, like that behind Pompey's theater, was an art museum. Ancient authors mention a golden statue of Cleopatra (one of the dictator's few sentimental gestures?), a golden breastplate set with British pearls and

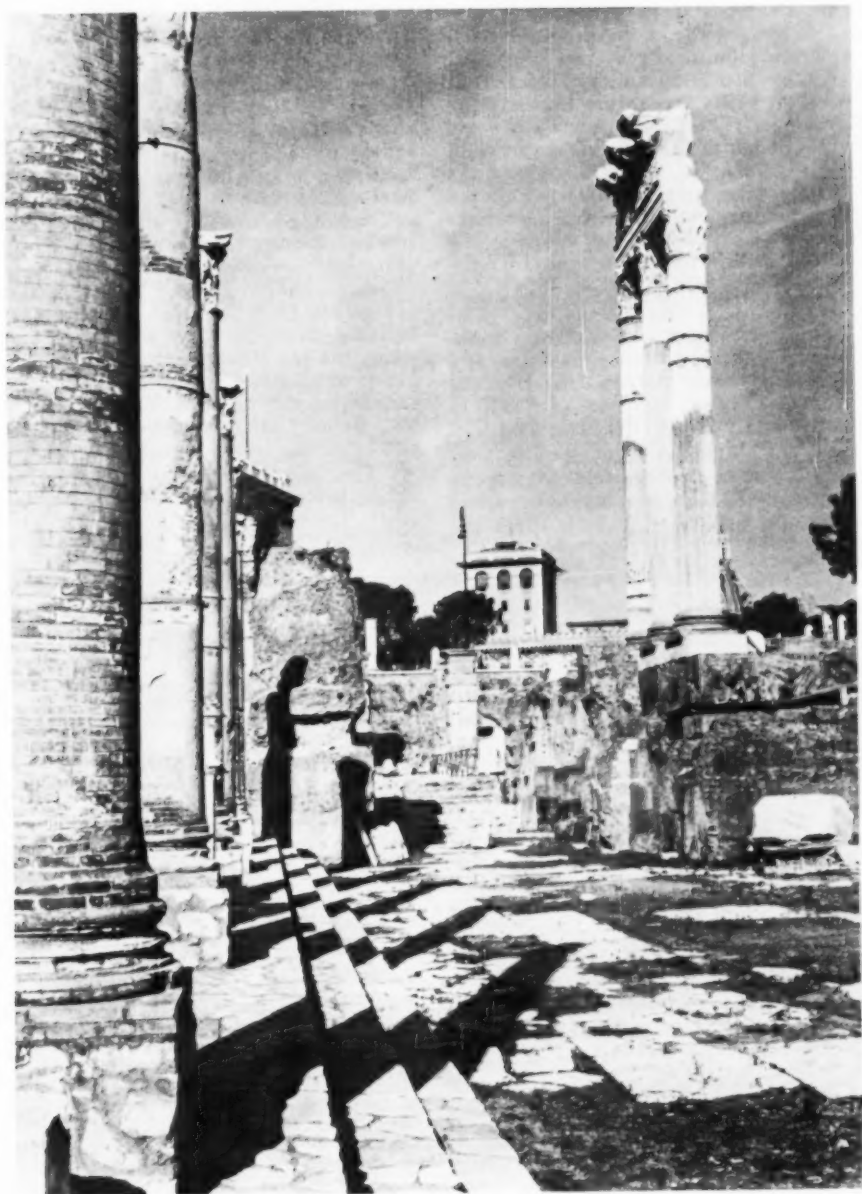


Fig. 11 Caesar's Forum, Rome, from the southeast. Portico columns at left, temple columns at right (Ernest Nash, Fototeca, Rome)

a bronze equestrian statue of Caesar on his famous horse, a remarkable beast which had human front feet.

The ground to the south of the Forum rises over fifty feet to the slopes of the Capitoline Hill. This difference in level was filled with three setback stories of luxury shops in massive rectangular blocks of *peperino*. The street of the Silversmiths, the *Clivus Argentarius*, ran above and behind the shops at the Forum level. This whole complex survives.

THREE MEN ON horseback, Sulla, Pompey and Caesar, subdued East and West for Rome, and used part of the profits to change the face of Rome in forty years. They would have said that they did it out of what the Romans called *pietas*, a threefold loyalty to family, state and gods. Each, to reflect credit on his family which ruled the

state, on the gods his ancestors and on the state his perquisite, erected great public buildings to be his monument. Sulla's dramatic revamping of the old Forum, Pompey's theater and portico and Caesar's new Forum made of a shabby civic center a metropolis almost worthy to vie with the cities of the Greek East. Almost, but not quite, for the building material was still local stone, stuccoed tufa or the handsome limestone from Tivoli called travertine, which weathers to a fine gold, and has ever since been Rome's characteristic building material. It was considered worthy in the Renaissance to build the fabric of St. Peter's. For its next transformation, this time into a city of marble, Rome had to wait for the rise to power of the greatest nabob of them all, Caesar's adopted son and successor, Octavian-Augustus.

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# THE FORUM

editor MARGARET M. FORBES

## TIMELY WORDS FROM A FRIEND

*The following remarks were addressed to the New England Latin Workshop during the past summer. Professor Marshall is Chairman of the Education Department at Tufts University, and we thank him here for his words of advice and for the professional educator's friendly view of Latin in the curriculum.*

... BELIEVING that the exchange of ideas among Latin teachers is one of the more lasting outcomes of a workshop, I shall now share with you the very few thoughts that I have had during the past year concerning the teaching of Latin. In addition, I shall try to bring your attention to a few favorable and unfavorable influences which seem likely to affect not only Latin but every other worthwhile subject which is now being taught in high schools.

First, let me be as forthright as I can be regarding who should take Latin. Convinced though I am that Latin does improve one's command of English, that it exemplifies both the unity and continuity of knowledge better than any other single subject, and that it breaks the stranglehold of the present upon the minds of adolescents as nothing else perhaps can, I do not think that the pupils whose verbal ability is below average should undertake such a study. But, contrastingly, I would urge all pupils whose verbal ability borders upon the superior—and no matter what their career choices—to take Latin. Here I have in mind from 15 per cent to 20 per cent of a youth group, and were it not my private whim to think that labelling a subject as required is literally putting a curse upon it, I would insist upon these bright students taking Latin. As for the six young people in every ten who have neither much more or much less than average verbal ability, I wish an appreciable number of them would give Latin a try, but I would want to do anything possible to preserve their self-confidence and their self-respect if the subject proved to be too difficult. Henry Thoreau once said that every man must follow his own drummer. Would that all teachers might have as much insight!

Any definite testimony which I might offer regarding the worth of Latin as a study would contain nothing new, but some recent

reading in the field of comparative education has afforded me one bit of information which may also be of interest to you. Although it is widely known that Latin is very central in the curriculum of the French lycée, I was not aware until recently that anyone aspiring to teach French in such an institution must first be qualified to teach both Latin and Greek as well.<sup>1</sup> Dare one suspect that English might be far better taught in our own country were we able to demand a similar preparation?

Seemingly, there must also be at least an implication for Latin in certain rather fleeting ideas which I sometimes have regarding our whole educational program in the United States. It is sometimes my hunch that our schools perhaps do not introduce theoretical concepts early enough and in sufficient number for intending scientists or philosophers ever to feel at ease and at home with theory, well before that stage of scholarship when they must live in a world of theory almost entirely. John Amos Comenius, a seventeenth-century scholar who wrote in Latin and studied the process of education with a veritable passion, insisted in his *Orbis Pictus* that man had to learn through his senses; therefore, in order to teach, you must demonstrate or draw a picture whenever you can. I am confident that for some 95 per cent of humanity Comenius was exactly right, but for our most able intellects it is barely possible that we have followed his teachings all too literally.

For the best endowed intellects, the habit of demonstrating and illustrating everything is not of itself bad, but when this is constantly occurring any early practice of just visualizing a concept or theory in the mind's eye is simply not being provided. Consider Mendel's law. Admittedly, nine of every ten youngsters will probably learn the biological concept of dominance only when it is pictured in petunias, reified in rats and admired in the color of a sweetheart's eyes, but perhaps the exceptional boy who may be destined for theoretical physics, and who is capable of grasping the whole idea with his mind without the encumbrance of pictures should be told merely to think about it. Quite obviously, I am here making the assumption that the earlier abstractions can

be taught as abstractions, the sooner a budding mind will come to feast upon theoretical concepts with pure delight.

If this notion that we should introduce pure theory much earlier for a selected group of pupils happens to be correct, certain subjects, e.g., mathematics, would be chosen before many others for this particular purpose. And without ever intending to say so before a workshop, the idea has more than once occurred to me that both Latin grammar and etymology seem to provide the sort of exercises on which coming theoreticians might well cut their teeth.

Heresy though it may be, I am certainly tempted to suggest all over again that the study of Latin may have great merit for its disciplinary value—but not just the discipline of good study habits, hard work, or even logical thinking alone. Could it not be that the most important thing Latin has always done for the statesmen and scholars of the world was to teach them to think imaginatively?

As a matter of principle, I urge you to try to apply the laws of learning more in your actual teaching, for such advice is always sound, but whenever I have visited Latin classes recently my reaction has been quite favorable. In marked contrast to instructors in some other subjects, Latin teachers more often seem to recognize, as did the Jesuits to whom we are indebted for the analogy, that the mind of a schoolboy is very much like a narrow-stemmed bottle. You can pour a lot in drop by drop but any suddenly large infusion is very apt to clog and spill out upon the ground.

Quite truthfully, I rarely leave a Latin class which I have visited to observe a student teacher, without having a distinct feeling that the pupils present have learned a lot more Latin than I ever managed to teach in an equivalent length of time. Visiting a Latin class regularly restores my faith; and not infrequently it absorbs me completely. This past winter, a student teacher never knew, but for a few minutes I was definitely emotional as a result of a question of syntax that was asked in a class which was reading Cicero. Both the class and I were stumped as to why the verb in a very subsidiary clause in a contrary-to-fact sentence was also in the subjunctive mood. Having forgotten most of my grammar, I was saying to myself: "Well, it couldn't be anything else; the repeated subjunctive emphasizes the more that everything is contrary to fact." When the class was told "a subjunctive by attraction," though I recognized at once that such an answer is the correct one according to con-

ventional terminology, I really felt like swearing because such a weak-sounding name had ever been chosen for what then seemed to me to be such an emphatic device.

It is no comfort to have forgotten as many of the niceties of grammar and as much vocabulary as I have, but it happens to be my perverse notion that I am now more sensitive to the total Latin sentence than was the case when most of the words conveyed their meaning at first blush. Here, I refer to the order of words, the sound and the periodic sweep of a sentence. You must remember that I am forced to try to read a sentence through several times before any meaning comes. Both to be facetious and also to remind you of the well-remembered words of the Classical Investigation—If I now read Latin at all I must read it as Latin!

For me, at least, such a personal experience has an implication for the teaching of Latin. I believe that, if you could bolster the confidence of students while giving them heavy practice in sight translation, a feeling and appreciation for the Latin language would come much more rapidly. Once a dictionary is open to students, you know all too well how they insist upon blasting the meaning out word by word but when a reference vocabulary is not available it is just as much the human tendency to read the Latin sentence over and over again. Frustration must be avoided, but as a student begins to realize that he can indeed grapple with a whole sentence at once, this method of reading could very easily become its best tonic.

Since our society needs Latin far more desperately than Latin needs our society, every educator ought to have a genuine concern as to forthcoming school enrollments in the subject. Very hopefully, I may be "crying wolf," but Latin teachers must be cautious that they do not become overly complacent as a direct result of so much recent talk that a foreign language, if studied at all, is to be pursued for at least four years. Dr. Conant's specific recommendation that all bright pupils should study the same language for four years<sup>2</sup> is sound and entirely defensible, but, even so, I am circumspect as to the way it may affect Latin for at least two reasons. First, although James Conant certainly does not do so, the American public all too frequently talks better education than it really wants. Far easier it now is for a parent to support language study with a nod of the head than the jet age does indeed demand it than it will be for the same father to remind his son day in and day out that he must take both



great pains and great pride in learning his vocabulary. Secondly, wherever this four-year suggestion is acted upon in such an unenlightened way as to force a school to choose whether it will offer Latin or some modern foreign language, I am afraid that Latin will all too often be "finessed out."

It now behooves all teachers of languages, both ancient and modern, as well as all other educators so to mobilize public opinion that a school is rarely, if ever, compelled to select the one foreign language which it will offer. Correspondingly, in advising individual students, every language teacher should encourage not only four years of the subject which he happens to teach, but also as much instruction as possible in another language which can serve as a complement to it. Unless language teachers, as a total group, are foresighted enough to keep the public from ever becoming content with a single language offering, competition of a most unhealthy and distressful sort will surely develop. A distressful competition it would certainly be if all instruction in foreign languages were to suffer as a direct result.

"The School Board should be ready to offer a third and a fourth year of a foreign language, no matter how few students enroll." This specific recommendation which is set forth in the boldest of type in the *Conant Report*<sup>3</sup> ought to encourage every language teacher. Moreover, the same document contains many other calls for the very same reforms which Latin teachers have long wanted and should now champion anew at PTA meetings and in casual conversations with everyone. Having the vigorous support of a national figure who has minced no words in saying that bright pupils do not work enough and that schools, as well as parents, fail to protect home-study time, every Latin teacher's motto ought now to be: *Carpe diem!*

But not all the recent influences upon the American high school have been favorable. To close with another warning where again I hope that I am "crying wolf," my plea has to be that you do anything you can to counteract the frightening hysteria which now threatens to develop over admission to college.

Usually, a student's aspiration to continue his education is of itself a splendid motivation, but quite recently suburbia, at least, has incubated a new fever which presumably may spread widely to all schools. The characteristic symptom of this new disease is a very crass, not to say cold-blooded, attitude. The conviction is fast growing that the rules of admission should be studied with meticulous care in order to

beat the game if one possibly can. A parent wants to know what is most likely to get his son into college regardless of the boy's own intellectual bent, and unless the college odds are in its favor, greatly in its favor, no subject, be it Latin or anything else, seems worth bothering with.

Last of all should an educationist complain because parents and students alike are necessarily becoming much more aroused over entrance to college, but certainly anything which threatens to depress even more our present poor record of teaching high-school boys and girls to value an intellectual pursuit first of all for its own sake is definitely to be deplored. Knowing that colleges already have their fill of students, even bright and obedient ones, whose minds have never yet burst into flame, intellectually speaking, you would do Johnny a real service when he asks you for the twentieth time whether some specific knowledge is necessary for college if you give him a strongly-worded answer. Whenever Johnny is inclined to feel that if a college wants him to learn something he will, but otherwise no, your retort ought to be: "For Heaven's sake, quit worrying so much every day about college and make sure that some matters of the intellect really give you pure joy, here and now, else college for you cannot possibly be worth the high tuition you are bound to be charged for it!"

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<sup>1</sup> Marcel F. Hignette, "Primacy of the Rational," *The Yearbook of Education*, 1938, ed. G. Z. Bereday and J. A. Lauwery (New York, 1938) p. 237.

<sup>2</sup> James B. Conant, *The American High School Today* (New York, 1959) p. 69.

<sup>3</sup> *Ibid.*

#### FOUR LEVEL TESTS

"YOU HAVE PASSED the second plateau. Do you wish to try the next level?" Sounds like a TV quiz program, doesn't it? However, this time it's in a classroom.

Influenced perhaps by this TV-quiz style, I have been developing over the past several years a testing method similar to it for use in the Thomas Carr Howe High School, in Indianapolis. The material to be tested is grouped into four sections or levels according to its difficulty. The first and simplest level contains questions designed to test

minimum accomplishment and to establish the passing level for the low-ability student. The second level contains test questions within the range of the C student's ability, and the last two sections have as their aim the challenging of the A and B students.

Another feature is that the student need answer only one-half of the items in any level. However, his answers must be entirely correct for credit, as no partial credit is given. If, for instance, he is asked to give the four principal parts of a verb, he must give all four correctly to earn credit. The overall test grade is determined by the number of levels in which the student has completed accurately at least one-half of the questions. Thus in order to receive an A, the student would be required to complete one-half of all four levels; three levels passed would be given a B, two levels a C, and one level only, a grade of D.

The advantages to be gained by this "level" arrangement are several. As the material in the first level is all of a simple and basic nature, the weak student meets questions that are within the limits of his ability. This avoids any initial discouragement. Also by grouping the test material into mutually exclusive levels, each level may have an equal proportion of the test. This permits the inclusion of many more challenging items for the better student than could be possible in the standard type of test. This arrangement furnishes the pupil of ability an opportunity to give greater evidence of his capabilities without confusing the poorer student at the same time. The result is a more valid grading scale and a greater consistency in the marks received by the individual pupils.

Although the requirement of only one-half of the items to be answered correctly in each section would appear to diminish accuracy, the opposite is the actual result, since the pupil must answer the whole test question without error and receives no partial credit. To demonstrate, in the more standard type of test a student might be asked to translate this sentence: *Romulus cum Remo Romam aedificare incepit*. His partial answer of "Romulus . . . Remus . . . Rome . . . to build" might earn for him as many as four points although his translation would show no understanding of the thought of the sentence. In the four-level test, because the student has a choice of several sentences, if he selected this sentence, his translation would have to be entirely correct. In items of some length, i.e., long sentences from Caesar or Cicero given for translation, one or two errors may be allowed at the discretion of the teacher.

However the policy is to stress absolute accuracy throughout.

In addition to developing accuracy, another primary purpose of providing more material in each level than the student is required to answer is to furnish him both ample opportunity and advantage so that his ability or inability to answer correctly one-half of the items of his own choosing in any particular level would be unquestionably shown. There would be little doubt in the minds of teacher and pupil alike that these tests give a clear and indisputable picture of the pupil's ability.

Furthermore, by not requiring more than one-half of each level, more time is available to the student to spend on the more difficult items if he needs it. However, students are encouraged to answer more than the minimum number if they have time. The D and C students will probably concentrate much of the test period upon the first two levels and may not even attempt the other more difficult levels. In this way they are not spending time fruitlessly on what they know is beyond their capabilities. On the other hand, the A and B students quickly answering the minimum amount of the easier questions in levels I and II can devote the major portion of the testing period to the last two levels. Complaints by students that they didn't have time to complete a test have ceased.

For the Latin teacher or, in a broader aspect, for the teacher of any language, the organization of the test material will probably follow a pattern somewhat similar to this: level I, vocabulary, simple declensions and/or conjugations; level II, inflections, verb forms, simple syntax, simple translation; level III, Latin to English translation, sight comprehension, idiomatic phrases, etc.; level IV, English to Latin translation, more difficult syntax, unusual inflectional forms and/or sight translation.

The merits of this type of test have surpassed all expectations, we think. It is not only simple to construct and easy to grade, but is more diagnostic and develops greater accuracy than the more standard test with a grade determined by a percentage of 100 points. My students and I have found these tests so satisfactory that I wish to recommend them to you. I will be happy to furnish more information if needed to anyone desiring to experiment with these tests. Also for teachers desirous of grading numerically, I have used a method which I will explain to you. I am most anxious to know your reactions and those of your students

if you try constructing some of your own "four-level tests."

The outline of a sample test follows:

Level I (any 10). A. Give the genitive s., gender, declension number and meaning of the following: (1) *par*, (2) *corpus*, (3) *studium* (10 Latin words would be listed). B. Give the four principal parts and conjugation number of the following verbs: (1) to see, (2) to give, (3) to build (10 verbs would be listed).

Level II (any 10). A. Write the correct Latin for the following phrases: (1) from the fields, (2) near the beautiful fountain, (3) by means of arms (10 phrases would be given). B. Write the correct Latin for the words in case and number requested: (1) *studium*, gen. s.; (2) *ager*, acc. s.; (3) *consilium*, acc. pl. (10 words would be given).

Level III. Translate into correct English any 2 of the following 4 sentences: (1) *Magister pueros non retinuit*; (2) *Multi captivi in castris iam coacti*; etc.

Level IV. Translate into correct Latin any 2 of the following 4 sentences: (1) I shall fold the letter which I have written; (2) Lucius, our small friend, has been led to the games by his slave; etc.

An alternative manner of constructing the levels is to place the material into four or more sections within a particular level and request not one-half of all the parts correct, but to request 2 out of the 4 sub-sections to be answered in entirety, permitting perhaps 2 errors for the entire level.

Level II. Answer correctly any 2 of the following 4 sections (2 errors allowed). [Note that the student has both a choice of sections and a choice within the section in all except the last section.] A. Decline: long journey (or) beautiful lake. B. Give a synopsis, 3rd person singular active voice of *fero* or *tollo*. C. Compare: large and small (or) easily and bravely. D. Identify completely the form and case of the following: (1) *agenda*, (2) *dicentes*, (3) *aurili*, (4) *fortiorum* (6 items would be given).

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MARJORIE RORK

## POPE JOHN AND CICERO

DURING THE International Cicero Congress organized by the "Centro di Studi Ciceroniani" and held in Rome on April 2-7, 1959, its participants were received in audience by Pope John XXIII. In a Latin speech, His Holiness expressed the following senti-

ments, which surely echo the feelings of classicists everywhere:

"Gratulamur vehementer vobis de praeclaris studiis in quibus acriter et diligenter versamini, ut Latini eloquii auctoris maximi opera penitus in dies investigetis, haustam inde lucem aliis quam plurimis tradituri. Ad huiusmodi scientiam et cognitionem merito referri possunt laudes quae e Ciceronis ipsius ore in pro Archia oratione (cap. VII) defluerunt: 'Haec studia adulescentiam alunt, senectutem oblectant, secundas res ornant, adversis perfugium ac solacium praebent, delectant domi, non impediunt foris, pernoctant nobiscum, peregrinantur, rusticantur.'

"Pro dolor, sunt sat multi qui mira progressionem artium abnormiter capti latinitatis studia et alias id genus disciplinas repellere vel coercere sibi sumant, ut quam maxime calculis et rationibus dediti et machinatores novae aetatis sint cives.

"Hoc ipsa impellente necessitate contrarium prosequendum iter esse putamus. Cum prorsus in animo id insideat, quod magis natura et dignitate hominis dignum sit, ardentius acquirendum est id quod animum colat et ornet, ne miseri mortales similiter ac eae quas fabricantur machinae, algidi, duri et amoris experti exsistant."

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## SYNTACTICAL ELEMENTS IN SECOND YEAR LATIN

From the panel discussion "Strategy and Tactics in Second Year Latin" at the Illinois Classical Conference:

THE TORTOISE can make better work of reading Latin than the hare, though the average student in his anxiety to have something to say about a Latin sentence will resort desperately to rabbit or grasshopper techniques, moving erratically about in the sentence and grasping hopelessly at any slightly familiar word. This he will read as though it were in the nominative and will link the various other words in some highly imaginative way that unfortunately bears little resemblance to the thought of the original, indeed to any thought at all. In this imaginary world adjectives will be linked with nouns in the most haphazard fashion without regard to endings. This attack it is which inspired one student's oft-repeated prologue to his translations: "This sentence has too many words in it." Obviously to him

the sentence did not convey meaning, but gave him a strange assortment of words from which to fashion, rather forge, a meaning, some meaning, preferably without any words left over.

Nor does it help to "find the subject and the verb." Too often the first word is made the subject, despite the fact that many Latin sentences begin with an ablative or some word other than the subject, and the first verb found may *ipso facto* become the verb, even though it happens to be an infinitive, or a subjunctive, or one upon which a relative pronoun has prior claim.

However, it seems that even the most volatile reader can be soothed, persuaded to abandon his grasshopper freedom and move tortoise-like through the sentence from beginning to end, confident in the expectation that the thought will unfold itself and that a subject and verb will appear in due course.

Frequently the first word that meets our tortoise's glance is a doubtful dative-ablative, a rather simple matter back in the blissful first year when the rule of thumb served nicely: if it's a person, say "to," if it's a thing, it's "by means of." Manner doesn't confuse the issue too much; there's the telltale adjective and frequently enough the word *modo* itself, though even this does not suggest ablative of manner to some.

Numerous sentences begin with the ablative of "time when." The presence of *tempore*, *annis*, *die*, *hora*, should be a giveaway, but usually isn't until there has been repeated Socratic prompting to elicit recognition of the meaning. The process then needs repeating to arrive at the appropriate English expression. For many this requires drill and more drill (with surreptitious glances at the clock) on expressing time in English. If it's a day of the month or week, we say "on," if it's a year, we say "in," if it's an hour, we say "at." Variety in examples from one time to the next is not needed, since the same example evidently seems original five lines down, and may not "ring a bell" very soon. Nor should this surprise us too much when we recall that even after a year of Latin these students are after all comparative newcomers to a complex mode of expression. A young child learning some new phrase in his native tongue repeats it in season and out of season for the sheer joy of its novelty until it becomes old hat—by which time, of course, it is learned. Drill as such is often enough not used in high-school language study. But a construction once explained and understood is not necessarily a construction recognized the next time it occurs without benefit of the

prompting referred to above. If the reader is conscious of the story as a whole and his mind is alert to "what comes next," this is a great benefit. But such alertness, such imaginative, questioning reading needs prompting, too.

The ablative of measure of difference is capable of extremely original renditions until familiarity sets in. The difficulty seems to stem from two sources. First, there is the close logical dependence of the ablative upon the word expressing time or place, requiring that the two be understood as a unit. Then the English and Latin expressions differ considerably, which poses a problem for the less handicapped here. If the ablative has a time word, it will be treated as time when, and so on, unless the relationship with the measuring word is discerned—and this word is almost always close by.

Dative of agent and dative with certain verbs, both so common in Caesar, follow our rule of thumb that a person will be dative, but require a different translation from the "to-for." Two approaches help here, an alertness to the sense, anticipating what is likely to follow (for example, a forthcoming command or an obligation construction) and reading by phrasing. Even if *impero* is some words away, for example the dative and the *ut* will usually be in juxtaposition; the dative of agent is rarely far from the *-nd*-form.

The rule of thumb serves beautifully also for comprehension of the dative with *licet*. One could scarcely accept a literal translation of this construction, yet if the thought is comprehended, can the correct English translation be far behind? A few rounds of "Now how would we say that in English?" can serve to inform even the most cautiously literal-minded. Better though if the good English can be drawn out of the student through what the Latin says to him, rather than superimposed upon the Latin words for him by the teacher. Why should he miss the joy and excitement of discovering the working of the Latin mind behind the words and of comparing the Latin manner of expression with his own?

For the rest, those troublesome impersonal verbs seem not to cause too much consternation if the basic idea of the use of the infinitive has been stressed early in first year and built upon as developments of it come up. Students rather enjoy being able to define an infinitive as an "indeclinable neuter verbal noun." Whenever we're in some infinitive difficulty, we have that safe starting point from which we can proceed to the point of particular difficulty. The in-

infinitive is a verb, can take verbal modifiers, which accounts for some of the trimmings in an infinitive phrase. These rarely give difficulty. As a verb it may have a subject which will be in the accusative case, or a direct object, or both. Hence it can travel in any one of four ways, alone, with subject, with object, or with subject and object. There is a possibility then of two accusatives with an infinitive. Realizing this, the student will be less apt to have a word left over here.

As a noun the infinitive serves only two noun functions, subject and object. Being indeclinable, of course it does not change form. How can you tell then whether it is the subject or the object? If it's the subject or predicate nominative, there will be a linking verb, usually *est*, *fuit* or *erat*. Later *licet* and *oportet* can be added to the list. If it is the subject of *est*, there will be a predicate adjective, nominative single *neuter*, of course, since an infinitive is an indeclinable *neuter* verbal noun. English has a peculiarity of saying "it" in such sentences. "It is good to be here." But to the Latin student the subject is really "to be."

The infinitive is used as object of certain verbs, which in English as well admit of the "to" construction. One verb may take only an infinitive as object, others can take nouns or infinitives. The students in first-year Latin when naming verbs they already know which fit into this category will invariably include *penio* and *habeo*. When asked to use them in a sentence, they may say, "We came to see," "We have to study." It is a simple matter to show the differences between "We come to see" and "We are able or ought to see." *Come* and *have* are thereby excluded and the point is made: the infinitive is used as subject or object, not to express purpose or obligation. The second-year student then learns various ways to express purpose: *ut* or *ne* with subjunctive; a short form, gerund or future passive participle with *ad*, *causa* or *gratia*; and a capsule form, the dative of purpose. These are the "why's" of the Latin sentence. He learns, too, some variations on the infinitive as object. Whereas his old friend, *iubeo*, has an infinitive with subject accusative, *impero* and other will-verbs take *ut*, *ne* and the subjunctive as object. These clauses are nouns, unlike the "why" clauses which are adverbs.

Thus far the tortoise has made steady progress through the sentence a phrase at a time. The only gymnastics, purely mental ones at that, he has had to perform so far have been, when actually translating, to hold back an accusative or perhaps some phrases

answering "where?" or "when?" to say after the verb in English. But what of the Latin habit of using an infinitive as object of verbs that take a clause in English? If he is not going to murder English by finding himself uttering some such barbarism as "they say Caesar to be going to send help," he may be forced to turn here after all, thus enabling him to hop to the end of the sentence for the verb, then back toward the beginning for the object to get the correct English order. Some of the mental alertness which Latin is supposed to develop incidentally is a good remedy here. When the stage is set for someone's words or opinions, it should not be surprising to find an accusative-infinitive construction. While reading Caesar's Belgian campaign from the "Tutor That Never Tires" filmstrip, the students enjoyed guessing which verb would govern a particular indirect statement—"He's just used *arbitror* twice. This one will be *puto*"—and so on.

The tortoise who has resisted the urge to pull his head in under his shell and take a vacation from Latin grammar has another big milestone behind him when he tackles sequence of tenses in his second year. He knows the meaning of perfect. It means, of course, completed, and admits of various points of view: present, past and future. The subjunctive is simpler than the indicative, as a matter of fact, because the future is included with the present. He thus has a ready-made understanding of the difference between present and perfect subjunctive, imperfect and past perfect subjunctive. He realizes that present and imperfect both represent action going on and that perfect and past perfect represent action completed, through the idea of tense by relation which is already familiar to him from infinitives and participles.

Necessity or obligation—when we consider how conspicuous a place "have to" has in the average student's vocabulary, it is unfortunate that the construction does not occur early in first-year Latin. There would be much opportunity for practice: "Do we have to write the exercises?" "Do we have to learn the long marks?" *Ad infinitum*. The crux of the difficulty here is the difference between the English and the Latin mode of expression. The active periphrastic, to use a forbidden term, is a natural, since the parts are translated literally. The one difficulty is not to confuse it with the perfect passive system where the parts are not translated literally. The telltale *-ur-* is apparently written in invisible ink in some copies of the text. The passive periphrastic, or "future

passive participle with a form of the verb to be, to express obligation or necessity" can be comprehended literally, then in actual translation converted to a more acceptable English rendition. This is a simple enough matter, if the teacher has limitless patience or some highly developed talent for mental telepathy. Caesar's "everything had to be done at once" brings home the inevitability of necessity ("Do we have to?") in the life of the Roman as well as in the life of today's student. Yes, the Romans, too, "had to," and their way of saying so is after all comprehensible to our faithful tortoise who in the contest known as reading Latin reaches the goal safely, surely, satisfyingly—and with not a word left over.

MARGARET M. WELCH

Wheaton, Illinois

#### VALUE OF LATIN STRESSED IN RECENT PUBLICATION

A. M. WITHERS, of Virginia Polytechnic Institute has an article entitled "What it Takes to Get English" in *Word Study* for October. His paper focuses attention upon the value of the study of Latin for the understanding of English, and should be in the hands of every teacher of both languages.

For the benefit of those who are not now receiving this very useful bulletin, we point out that it is published by G. and C. Merriam Company, Springfield 2, Massachu-

setts. The present mailing list is 38,000 teachers of English, who receive it gratis. But, as Mr. Withers observes, "It really ought to come also to teachers of the Classics and modern foreign languages, who are, or should be, interested in English along with English teachers themselves."

M.F.

#### ON FIRST LOOKING INTO ROUSE'S HOMER

Much have I enjoyed this bard of bards,  
And many grand translations have  
perused,

Nor yet condone that one which most  
retards

The old man, Pope's. He, overly enthused,  
Was not content with limits of his task  
To paraphrase but that he must rewrite.  
Of Cowper's choppy version do not ask,  
For Homer's not recovered of that blight.  
And even Chapman's handwork which  
fair Keats

Has celebrated beautifully in song  
Lacks Homer's cadence and at best but  
pleats

The action in Pope's couplets extra long.  
But this Rouse reaction, how it doth  
appall

To hear great Zeus reduced to "dash  
it all."

MARION MONTGOMERY

University of Georgia



## FIFTY-SIXTH ANNUAL MEETING

CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH, INC.

ATHENS, GEORGIA, APRIL 14, 15, 16, 1960

HEADQUARTERS: GEORGIA CENTER FOR CONTINUING EDUCATION

at the invitation of: The University of Georgia  
Athens and Clarke County School System

### PROGRAM

#### THURSDAY, APRIL 14

8:30 a.m. Registration, Lounge, Second Floor, Georgia Center. A registration fee of \$2.00 per person will be charged by the Center to cover expenses. High-school students may attend any of the sessions without paying the fee.

9:00 a.m. Meeting of the Executive Committee, Conference Room A.

*All regular sessions will be in Conference Room K.*

9:30 a.m. First Session. ROBERT L. SCRANTON, Emory University, presiding.

ALFRED P. DORJAHN, Northwestern University, "The Use of False Reports in Ancient Warfare."

CHARLES HENDERSON, JR., University of North Carolina, "Examples of Dramatic Focus in Livy."

WILLIAM R. TONGUE, University of Oklahoma, "The Hero Prince — Mythic and Tragic."

EVELYN LEE WAY, University of Mississippi, "A Manuscript of Donatus in the University of Mississippi Collection."

*Intermission, 10 minutes*

CHAUNCEY E. FINCH, Saint Louis University, "Machiavelli's Copy of Lucretius."

ARTHUR F. STOCKER, University of Virginia, "The *Legis Dies* of Caesar's Command in Gaul."

RICHARD M. FRAZER, JR., Newcomb College, Tulane University, "Nam Clauses in Sallust."

GRAVES H. THOMPSON, Hampden-Sydney College, "Classical References in Cartoons, III" (illustrated).

2:00 p.m. Second Session. SISTER M. BEDE DONELAN, College of Saint Teresa, First Vice-President of CAMWS, presiding.

WILLIAM C. KORFMACHER, Saint Louis University, "Solon of Athens in 1960."

RICHMOND Y. HATHORN, Northwestern State College, Louisiana, "The Texture of Seneca's Verse."

WARREN CASTLE, Ohio State University, "The Classics and Ezra Pound."

SISTER LUANNE MEAGHER, O.S.B., St. Paul's Priory, St. Paul, Minnesota, "Sicily, A Source of Classical Riches in 1959" (illustrated).

3:30 p.m. Sightseeing trip; departure from Center.

5:00-6:00 p.m. Tea. Home of President and Mrs. O. C. Aderhold, 570 Prince Avenue.

7:30 p.m. Third Session. B. L. ULLMAN, University of North Carolina, presiding.

WILLIAM A. McDONALD, University of Minnesota, "Rediscovering Nestor's Kingdom" (illustrated).

L. R. LIND, University of Kansas, "Popular Knowledge of Anatomy and Medicine in Greece before Hippocrates."

RAYMOND V. SCHODER, S.J., Colombiere College, "Greek and Roman Cities of Ionia" (color slides).

FRIDAY, APRIL 15

7:30 a.m. State Vice-Presidents' Breakfast, Conference Room G. CAMWS Secretary-Treasurer, PAUL R. MURPHY, presiding.

9:30 a.m. Fourth Session. VERGIL E. HIATT, Butler University, presiding.  
FRANK R. KRAMER, Heidelberg College, "The Altar of Right: Reality and Power in Aeschylus."  
BERNICE L. FOX, Monmouth College, "De Duobus Libellis."  
JOHN N. HOUGH, University of Colorado, "Classical Evidence in North European Archaeology" (illustrated).  
HENRY C. MONTGOMERY, Miami University, "The Acoustic Vases of Vitruvius in the Middle Ages" (illustrated).

*Intermission, 10 minutes*

LAURA VOELKEL SUMNER, Mary Washington College, "Early Sites of Theatrical Performances in Rome."  
PHILIP LEVINE, University of Texas, "The Enigma of Catullus 68."  
JACK HORTON, JR., Titusville High School, Florida, "Classical Names in High-School English Texts."

2:00 p.m. Fifth Session. JOHN N. HOUGH, University of Colorado, President-Elect of CAMWS, presiding.

JONAH W. D. SKILES, University of Kentucky, "What Are the Objectives of the Study of Latin and Greek in America?"  
MARGARET BROWNING, Holston Junior-Senior High School, Knoxville, Tennessee, "Creating an Interest in the Study of Latin."  
IDUS D. FELDER, College Park High School, Georgia, "Some Problems Relevant to the Study of Latin in High School."

PANEL DISCUSSION: "Recruitment and Preparation of Latin Teachers for Secondary Schools."

*Moderator*, PAUL L. MACKENDRICK, University of Wisconsin.

*Panel:*

PAUL L. MACKENDRICK, "Recruitment: What the College Department Can Do about It."  
GERTRUDE EWING, Indiana State Teachers College, "Recruitment: What the Classroom Teacher and Teacher's College Can Do about It."  
JOSEPH M. CONANT, Emory University, "Preparation: the Professor's Viewpoint."  
LUCY ROBERTSON, Ensley High School, Birmingham, Alabama, "Preparation: the Classroom Teacher's Viewpoint."

*General Discussion*

Meeting of the Southern Section of CAMWS immediately after this session.  
WILLIAM H. WILLIS, University of Mississippi, President, presiding.

7:00 p.m. Annual Subscription Banquet, Main Dining Room (\$3.50 per plate, including gratuities. Formal dress optional). WILLIAM H. WILLIS, University of Mississippi, presiding.

*Greetings:* O. C. ADERHOLD, President, University of Georgia.

*Response:* JOHN N. HOUGH, President-Elect, CAMWS.

*Orations:* WILLIAM C. KOFMACHER, Saint Louis University.

*Address:* CLAUDE PURCELL, State Superintendent of Schools of Georgia.

*Presidential Address:* GRAYDON W. REGENOS, Tulane University, "Satire and Satirists in the Middle Ages."

SATURDAY, APRIL 16

9:00 a.m. Annual Business Meeting of the Classical Association of the Middle West and South, Inc. GRAYDON W. REGENOS, President, presiding.



- 10:00 a.m.** Sixth Session. JOSEPH BRUNET, University of Florida, presiding.  
 MARGARET M. WELCH, York Community High School, Elmhurst, Illinois, "In Italy on the CAMWS Scholarship."  
 JOHN R. GRANT, Victoria College, University of Toronto, "Leonidas' Last Stand."  
 G. J. E. SULLIVAN, S.M., University of Dayton, "Do Your Own Art Work, Latin Teacher!" (illustrated).  
 ERNESTINE F. LEON, University of Texas, "Cicero on Geriatrics."  
 J. W. JONES, JR., Ohio State University, "Studies of the Allegorical Interpretations in the Servian Commentary on Vergil."

#### COMMITTEE ON LOCAL ARRANGEMENTS

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#### ACCOMMODATIONS

Reservations for rooms at the Center should be made to: Annual Meeting, CAMWS, Attn. L. H. Walker, Coordinator, Georgia Center, University of Georgia, Athens, Georgia. Please indicate time of arrival and departure. Single, \$6.00; double, \$8.00. (Individuals may indicate willingness to share a room.)

*Hotels (about two miles from the Georgia Center):*

Georgian Hotel. Single, \$5.15 to \$8.25; double, \$7.00 to \$10.00.  
 Holman Hotel. Single, \$4.50 to \$5.50; double, \$7.50 to \$8.00.

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On road from Atlanta (U.S. Highways 78 and 29):  
 King Cotton Motor Court. Single, \$5.00; double, \$6.00; twin beds, \$7.00.  
 On road from Macon (U.S. Highways 441 and 129):  
 University Hotel Court. Single, \$7.00; double, \$9.00; twin beds, \$10.00.  
 Old Colony Motor Inn. Single, \$6.00; double, \$8.00; twin beds, \$9.00.  
 Athens Motel. Single, \$5.00; double, \$7.00; twin beds, \$8.00.

#### ACCOMMODATIONS FOR SISTERS, PRIESTS AND BROTHERS

Arrangements may be made directly with the Center or with any of the establishments named above. Limited facilities for Sisters are available at St. Mary's Hospital, 360 North Milledge Avenue, where reservations should be made in advance. Daily Mass is held in Newman Hall (within easy walking distance from the Center), 1344 South Lumpkin Street, 7:00 a.m. (8:00 a.m. on Saturdays); and at St. Joseph's Catholic Church, 134 Prince Avenue, at 8:00 a.m. daily.

#### TRAVEL SERVICES

Southern Airways: connections in Atlanta with Delta, Eastern, TWA, and Northern Airways; in Charlotte with Eastern and Delta Airways.  
 Union Bus Terminal: served by Greyhound and Southeastern Systems. Numerous connections in all directions. Individuals arriving in Atlanta might find it most convenient to proceed to Athens by bus.  
 Seaboard Airline Railway: connections in Atlanta made with L and N, Southern, and Frisco.  
 Inexpensive taxi service: telephone 3-3434. There are no city buses.

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**PROMETHEUS:**  
**A CONJECTURE ABOUT THE ORIGINS OF A MYTH**

LAURENCE C. WELCH

**T**HERE IS general agreement among both archaeologists and anthropologists that man did not invent fire. During the incredibly long ages after the bifurcation of the human species and the anthropoids from the parent stock, earliest man is thought to have led a life little improved over that of the brutes. A prey to animals better equipped physically for survival in an untamed world, he huddled about the squatting-place, the most pitiful of creatures.

This paleolithic savage, however, was not unacquainted with fire. Indeed it was one of the terrifying realities of his existence. Whether it was the flaming stream of lava issuing from an erupting volcano, the fiery wall that swept through forest and across savannah, or the burning tree ignited by lightning, fire was a mysterious something which both attracted and repelled. Its warmth and light drew him to it, but the sudden power to singe and burn, when seemingly benign, drove him back in pain and fear.

In the course of time man's familiari-

ty with fire and his instinctive curiosity must have overcome fear. Like the child of today, he probably learned about the nature of fire by toying with it. Not much imagination is required to conceive of primitive man's cautious approach to a spot where a fire had about burned itself out, of his tossing leaves and twigs upon it to make the flame mount up, of the fuel falling short of its mark and his taking a stick to poke it onto the live ashes, of the stick suddenly catching fire and his terrified hurling away of it, of its landing upon combustible material and the commencement of a new flame, of his amazement and awe at this extraordinary occurrence.

The discovery that fire could be multiplied (and hence, in a sense, subjugated) was a stupendous event in human history.<sup>1</sup> For early man to be able to transport fire to wherever he might want it was to gain a measure of control over his environment. And control over environment is but one way of defining civilization.

This initial discovery occurred some

300,000 years ago during the glacial periods of early Pleistocene time. It is significant that man apparently made no attempt to understand the nature of fire until climatic conditions rendered his customary means of livelihood arduous. Although no archaeological proof can be adduced that it actually was a desire for warmth which prompted these first investigations of the strange phenomenon of fire, nevertheless it is most reasonable to assume that it was the altered character of the weather which caused him to approach more closely to naturally burning fire and to begin his tentative experiments with it.

Of even greater consequence was the discovery of how to create fire.<sup>2</sup> No one knows which method was used or just where the knowledge was acquired. Whether the first man-made flame was produced fortuitously by a spark struck from flint against iron pyrites, or by the friction of two pieces of wood, or by heat generated by compressing air in a bamboo tube, there is at least universal agreement that it is the greatest discovery ever made.

But so pregnant an invention came soon after man was able to carry fire from place to place. In the Prometheus myth, as first related by Hesiod, man does not know how to make fire after Zeus has withdrawn it. And the Titan himself has to fetch the flame from a living source; he does not create it anew because he too is ignorant of the process. Only Zeus has this power. Thus the earliest use of the myth in European literature contains a fossilized account of man's initial experience with fire.

That Hesiod describes man as having acquired fire through theft is noteworthy. Although anthropologists generally believe that the discovery of how to make fire occurred relatively about the same time throughout the world, nevertheless for centuries it was a closely guarded secret by those fortunate enough to have stumbled upon it. Knowledge so valuable was not shared with neighboring groups.

Such groups, then, were compelled either to discover the secret themselves or to steal it. The latter was apparently the way chosen. The traditions of early peoples and of many of those living at the present time in a primitive culture contain myths describing the sorry conditions which prompted the theft and how and by whom it was committed.<sup>3</sup>

In such a collection of myths we have what appears to be a basis of historical fact. Though fanciful in part, especially as concerns the thief—often a bird or beast<sup>4</sup>—the accounts have the ring of truth about them. They are sound both psychologically and pragmatically speaking. Theft remains the customary method of obtaining top-secret information from a foreign power.<sup>5</sup>

There can be no doubt that the man who succeeded in getting fire for his people was held in the greatest respect and veneration during the remainder of his life. In early times to steal anything from a neighboring tribe was to court death, but to purloin fire was perilous beyond all reckoning because fire was regarded as divine and hence possessed of unknown potentialities. It does not seem unreasonable, therefore, to assume that Prometheus was originally a hero who stole fire for his people and, in accordance with the theory of euhemerism, was apotheosized after his death.

Such a contention would seem to be supported by the fact that the Athenians considered Prometheus the original fire-god.<sup>6</sup> His name is of native, not foreign, origin. In their art as well as in their religious festivals he was always honored as the *Firebringer*. The torch-race, where fire was carried from a point outside the city to a spot within, was part of his rite and only later was introduced into the rituals of other fire deities. Even after his cult was to a great extent superseded by that of the oriental Hephaestus, his worship continued in Athens. In some accounts the two fire-gods are represented as rivals. Aeschylus makes use of this rivalry at the beginning of *Prometheus Bound*

when he has Hephaestus bind the Titan on Caucasus.

The fact that Prometheus was a Titan and not an Olympian adds weight to the theory that he was originally a native fire-hero transformed into a god. The earliest history of Greece tends to support such a view.

As nearly as such matters can be determined in the light of present evidence, the Balkan peninsula was first settled in neolithic times by men who came presumably by water from Anatolia. They established themselves along the coasts of Thessaly and then spread south and eventually inland.<sup>7</sup> That they knew the secret of making fire there can be no doubt, because this art had been common knowledge since Chellean days. Along with the knowledge there must have been a tradition explaining its origin.

At some time that cannot be accurately dated, these neolithic people gradually received into their communities Greeks who had been slowly migrating south into Attica and the Peloponnesus.<sup>8</sup> Inter-marriage and fusion inevitably occurred, resulting ultimately in the race whom the Greeks of the classical period referred to as Pelasgians. By that time this very early migration had been forgotten, and the Pelasgians were thought of as being autochthonous.

The ancestors of the Greeks of the classical age began full-scale migrations into Greece during the second millennium B.C. The newcomers found in the land a people who were tillers of the soil and worshipped gods of the earth and of vegetation, from whom they besought fertility of field and herd. The victorious Greeks had hitherto lived by sword rather than the plow. When they had pacified the country, the original inhabitants were reduced to peasant status and forced to support their new lords. While the master race was occupied with the aristocratic pastimes of fighting and hunting, the Pelasgians drew ever closer to the soil until they fancied an affinity between it

and them and began to refer to themselves as children of Gaia, the earth, mother of the Titans.

In due time, however, a fusion of the two peoples took place. Gradually public and private life was adjusted to the new order of things. But slower were the yielding and accommodation of the old folkways and ancient religious beliefs to the new theology of the invaders. By 750 B.C., when Hesiod probably composed the *Theogony*, major reconciliations were well under way. The Titans, "those gods of the Pelasgians which belong to a past so remote that the earliest Greeks of whose opinions we have any certain knowledge saw them surrounded with a haze of extreme antiquity,"<sup>9</sup> had been cast into Tartarus by the might of Zeus.<sup>10</sup> One alone survived the general catastrophe. That one was Prometheus, the native fire-god.

That Prometheus should be a Titan is not surprising. Since it appears that he is a folk hero who actually stole fire for his people, this theft must have taken place long before the coming of the Greeks, for when they entered the Balkan peninsula, they found the Pelasgians living in civilized communities. If the fire-hero was to be apotheosized by these indigenous inhabitants, he had to be a Titan because the Titans were their gods. Moreover it is peculiarly fitting that the god associated with fire be a Titan. The Titans are thought to be the deification of the elemental powers of nature,<sup>11</sup> and surely among primitive peoples fire is so considered.

In the theological adjustment that kept pace with the sociological amalgamation of the two racial stocks, Prometheus escaped the fate of the other Titans when their cult was suppressed.<sup>12</sup> He was admitted to a place, minor though it was, in the new celestial hierarchy. The reason advanced for this exception was that, anticipating the outcome of the impending struggle between the Olympians and the Titans through the exercise of his celebrated "foresight," he sided with Zeus against

his fellows. Thus, for the moment, he got into the good graces of the new ruler of Olympus.

To censure Prometheus, however, for his shifting ethical standards is to be guilty of an anachronism and to misread his character. The adjectives applied to him by Hesiod are not complimentary, but are entirely consonant with his personality. He is referred to as "surpassing all in knowledge of schemes," "cunning," "full of tricks," "he who meditates guile."<sup>13</sup> But how else would one characterize the individual whose initial claim to fame was the theft of fire? Thieves, because of the nature of their business, are not noted for their rectitude.

It will be recalled that the traditional reason given for the inclusion of Prometheus among the Olympians was the gratitude of Zeus for the Titan's services. This gratitude may have been more inclusive than appears at first sight. The invading Greeks were a nomadic shepherd people, and their deities were associated with mountain and sky. Whether they had a fire-god is problematical. If they did, he might well have occupied a secondary place in comparison with those powers connected with meteorological phenomena. But when the Greeks had ceased their wanderings and had settled down in their new home, fire became more important in their lives. All the technological skills hitherto unknown to them became an intimate part of daily living, and for the practice of these fire was essential. It may very well be, then, that either the original Greek fire-god was absorbed by the Titan Prometheus<sup>14</sup> or, if they did not have such a deity, Prometheus was of necessity adopted by them. Of all the Titans he alone would be deemed indispensable.

Hence the later account of Prometheus having aided Zeus in the Titanomachy is deeply significant. The Greeks, overcoming by force of arms a people superior to them in other ways, probably welcomed any overture proffered by the defeated in order to make

less apparent the cultural gulf between them. The identification of deities having the same general function or the adoption of a Pelasgian god for an office heretofore not required in Greek religion must have materially aided in the fusion of the two peoples. In this sense, then, Zeus as the symbol of the Greeks may well have been indebted to Prometheus.

There remains to be made one final observation. In the Hesiodic account Prometheus steals fire from Zeus. It would seem that the Pelasgians would not relinquish what apparently had been a concept in their tradition, namely, that he who had obtained fire for them had stolen it from a god, presumably a sky-deity who manifested his might through the lightning that fired trees. What would be more natural, then, than to identify the two sky-deities and retain the myth of the theft?<sup>15</sup> But in such a procedure the identification is always approximate. Both peoples cherish attributes as well as lore peculiar to their respective god before the identification is made. In the case of the Greeks, their tribal deity Zeus was superior to the sky-god of the Pelasgians, or he would not have been able to obtain victory for his people. Consequently his supremacy had to be maintained, at least in principle, when an identification occurred. For this reason, Hesiod, following tradition, represents Zeus as punishing Prometheus for the theft of fire. It would never have done, theologically or politically speaking, to have permitted the Titan to go scot-free after such an affront to the power of Zeus.

Such, then, would appear to be the background of the Prometheus myth. From its lowly beginning as tribal reminiscence of the man who stole fire for his people to his eventual apotheosis and subsequent punishment, the account grew and developed, subject to the changing circumstances of those who transmitted it from generation to generation.

*Los Angeles Harbor College*

<sup>1</sup> Weston La Barre, *The Human Animal* (Chicago, 1954) p. 42: "... most students would agree that the possession of fire is a critical distinction between man and apes. . . . the possession of fire is a fact of cultural order, and the possession of culture, unique to and universal in man, is the major criterion of the human." Again, p. 226: "... by it [fire] he ceased being a simple animal and became human." Similarly, p. 281: "As for fire, this is one of the absolutely undisputed traits that differentiate man from the other animals." The same idea appears obliquely in Plato's *Protagoras* (321c-e) where Prometheus steals fire for man in order to counteract the disparity of physical endowment between man and beast after Epimetheus' short-sighted generosity to the animal kingdom.

<sup>2</sup> James George Frazer, *Myths of the Origin of Fire* (London, 1930) p. 203: "If we may trust the traditions of some people, the Fireless Age was succeeded by an Age in which men were acquainted with fire and made use of it for the purpose of daily life, but were still ignorant of all modes of kindling it." Likewise V. Gordon Childe, *Man Makes Himself* (New York, 1951) pp. 46-47: "At first, of course, man just tamed and kept alight fire that had been produced by lightning or other natural agencies. Even that presupposes some science—observation and comparison of experience. Man had to learn what the effects of fire were, and what it would 'eat,' and so on. And in tending and preserving the flame man kept adding to his store of knowledge."

<sup>3</sup> A fairly brief but informative summary is contained in Apollodorus, *The Library* (Loeb Classical Library) vol. 2, pp. 326-50. For a full account see Frazer, *Myths of the Origin of Fire*.

<sup>4</sup> Since the fire must usually be fetched from a great distance or from the sky, man is not equipped by nature for such an enterprise.

<sup>5</sup> Andrew Lang, *Modern Mythology* (London, 1897) p. 198: "If a foreign power wants what answers among us to the exclusive possession of fire, or wants the secret of its rival's new explosive, it has to steal it."

<sup>6</sup> H. J. Rose, *A Handbook of Greek Mythology, Including Its Extension to Rome* (New York, 1929) p. 56.

<sup>7</sup> Frank C. Hibben, *Prehistoric Man in Europe* (Norman, Okla., 1958) p. 117.

<sup>8</sup> H. D. F. Kitto, *The Greeks* (Baltimore, 1957) p. 15.

<sup>9</sup> Rose (above, note 6) p. 21.

<sup>10</sup> Ibid. pp. 21-22: "We find, then, a group of deities [the Titans], mostly not Greek, connected possibly with the heavens, pretty certainly with the earth, of whom it seems reasonable to conclude that they were once worshipped in Greece, before the Greeks came, and that some memory of them lingered on, with here and there a remnant of worship. The legend of the Titans consists chiefly in the tale of their battle with the Olympian gods, in itself possibly a reminiscence of ancient strife between invaders and invaded, with the natural corollary that the gods worshipped by either party shared its struggle and its victory or defeat." Similarly Otto Kern, *Die Religion der Griechen* (Berlin, 1926) vol. 1, p. 254: "In der Sage von der Titanomachie lebt die Erinnerung an den alten Religionskrieg fort, an die heftigen geistigen Kämpfe, die es gekostet hat, ehe das olympische Göttersystem zum Siege kam."

<sup>11</sup> For a full discussion see the article on Titans in W. H. Roscher, *Ausführliches Lexikon der Griechischen und Römischen Mythologie* (Leipzig, 1897-1909).

<sup>12</sup> Hesiod's account of the consignment of the Titans to Tartarus seems to be a theological reflection of direct political action on the part of the invaders.

<sup>13</sup> Similar phrases are applied to Odysseus by Homer, but the earlier poet, reflecting the aristocratic ideals of his age, employs them in a complimentary sense. It is interesting to note the rapid change in ethical values that occurred in the century or more separating Homer and Hesiod.

<sup>14</sup> A situation somewhat similar developed when the cult of Hephaestus, an oriental god whose center of worship seems to have been in the Aegean (probably the island of Lemnos), penetrated Greece and eclipsed the Promethean cult. It should be noted, however, that Hephaestus was essentially the god of metal smiths, while Prometheus was the firebringer. Hephaestus arose out of the needs of civilization, Prometheus out of those of savagery.

<sup>15</sup> This seems to be just what was done. As a matter of fact, there existed at Dodona a very ancient pre-Greek cult whose rituals centered around a sky-deity that had manifested his power in a lightning-blasted oak tree. The invading Greeks identified this deity as their own sky-god Zeus.



## we see by the papers editor GRAVES H. THOMPSON

### EDUARDUS URSUS

Our fellow worker on CJ, Mrs. Margaret Forbes, has let us have the following quotation from the London Observer of September 6, 1959:

AMONG THE ODDITIES that appear on our desk, one has arrived which is even odder than most. It is a translation of "Winnie the Pooh" into Latin, published in São Paulo, Brazil, and sent with a note saying, "Please review." "Ecce Eduardus Ursus," begins the story, "scalis nunc tump-tump-tump occipite gradus pulsante post Christophorum Robinum descendens."

This rare text narrates the adventures of Winnie Ille Pu, Porcellus, and the Heffalumpum, in brisk Latin prose and verse:

Quis vult in terra stare  
Cum possit volitare?  
Parva nubecula  
cantitat carmina.

Some people have seen in this innocent-looking book a sinister purpose. Is it the beginnings of a counter-revolution by Latin masters, to prevent the threatened abolition of compulsory Latin? Already there are rumours that the entire English-language rights of Noddy may be bought up by the Latin teachers, and that Noddy will be available only in dead languages.

### THREE TEEN-AGE TRANSLATORS

An amazing piece of high-school enterprise has come to us in the form of a slender volume containing a blank verse translation of Book Four of Vergil's Aeneid. The translation is fresh, unhackneyed and good. The printing is handsome, the hard-cover binding attractive. The book reached us through Miss Virginia Cann of Philadelphia, a cousin once removed of the late Dr. Eugene McCartney. Miss Cann also sent the following clipping from the Philadelphia Evening Bulletin (September 25, 1959) describing the young translators and their motivation:

THREE VIGOROUS ADDITIONS to the ranks of published authors are a local trio of tall, goodlooking, strapping young men named

Duncan Foley, Alfred Guzzetti, and David Grove.

They're authors of a new iambic pentameter translation in blank verse of the fourth book of Vergil's Aeneid. The segment, a complete story in itself, is the story of Dido and Aeneas.

The book, published by James Williams and Co., of Lansdale, is limited to 100 copies, selling at \$2 a volume. The book is 26 pages long, has 900 lines. The authors underwrote the entire project.

The world of literature is not agog over the slim volume with the plain white cover. But it should be. For its authors are teenagers, seniors at Central High School.

Duncan and Alfred are 17 years old. David is 16. Each maintains a straight A average scholastically. They've been best friends since 9th grade.

Duncan is editor-in-chief of *The Mirror*, Central's literary magazine. . . . He plans to major in mathematics when he goes to college. Alfred . . . is literary editor of *The Mirror*. . . . He wants to go to Harvard. Dave . . . plans to take pre-medical studies in college. . . . He is *The Mirror's* associate editor.

Back in March the boys got the idea for their first published work.

"We were pretty excited when we got Dido and Aeneas to translate because it is really beautiful poetry," said Duncan. "We all love poetry and decided to translate it into verse instead of prose."

"What motivated us most was that we wanted to present it to our Latin teacher, Dr. O. R. Sandstrom."

"You'd have to know this man to really appreciate what a wonderful teacher he is," said Alfred. "He's been teaching the same subject for 50 years and yet he keeps his fire and enthusiasm for Latin. He's extremely modest, a real scholar, a real teacher."

"He made Latin so exciting for us," added Dave, "that we wanted to do something for him. We each did 10 lines at a time, working individually at home. Collaboration is easy when you keep apart!"

By June the translation, polished and pondered over, was complete. Each of the boys put up \$50, had the manuscript published and bound. On the first day of school, it was presented to Dr. Sandstrom.



"It was presented without fanfare," said Alfred. "We sorta snuck into his classroom and gave it to him. He doesn't like a fuss."

"It's selling quite well," said Duncan.

"Our friends and anyone else obligated enough to us are buying it," said Dave.

The translators are concerned about the widespread indifference to Latin.

"It's a dead language because no one speaks it," said Alfred. "But it ought not to be discarded in favor of modern languages."

"Too much great literature in it to let it die," commented Dave.

"Its literature is great," said Duncan enthusiastically.

The boys said they had a tremendous amount of fun doing the translation, planning the tribute to Dr. Sandstrom, disciplining themselves to the demands of the metrics of iambic pentameter.

Wouldn't it be more fun, the authors were asked, to take their steady girls out in a hot rod and race it somewhere?

"Well, we all do go steady," said Duncan, "but we don't call it that. And as for hot rods, they cost money and aren't as much fun, to us."

"Not all teen-agers are alike," said Alfred seriously. "We like different things, same as adults. The three of us just happen to get a kick out of poetry and Latin." . . .

## LATIN HOLDING ITS OWN

*The continuing vigor of Latin in high schools, as exemplified by the three young translators of Vergil cited above, is confirmed by an article in the Terre Haute Tribune-Star of October 25, 1959. The article originated from New York and was written by G. K. Hodenfield, Associated Press Education Writer. Miss Gertrude Ewing of Indiana State Teachers College contributed the clipping.*

FOR A LANGUAGE that is dead and supposedly buried, Latin is indeed a lively corpse.

The last time anyone took a good look, Latin was still the second most popular foreign language taught in U.S. public high schools.

That was back in 1955, in a national survey by the U.S. Office of Education. It showed that 20.6 per cent of all public high school students were studying a foreign language: 7.3 per cent Spanish, 6.9 per cent Latin, 5.6 per cent French and eight-tenths of 1 per cent German.

Another such survey is now under way. No change in the standings is expected

when the final results are in a few months hence, although Russian—a late starter—may move ahead of German.

These figures do not include the 2,458 Catholic high schools in the country, with their 810,000 students. In virtually all the schools at least two years of Latin is required. Some require four years of Latin for graduation.

Dr. John Francis Latimer, professor of classics at George Washington University, is one of the many who think the study of Latin in public school is reviving by leaps and bounds.

"Every Latin teacher I've talked to," he says, "reports an increase in the number of Latin students. If we had the teachers available, I'm sure the number of high school students studying Latin would double in the next three to four years."

"The booming interest in Russian from a handful of schools to more than 400 in two years has carried all other foreign languages along with it, including Latin. And Latin is good preparation for any language, particularly Russian."

There seems to be little hope for that other great classical language—Greek.

From colonial times down to about 1850, Latin and Greek were the languages to study, with Latin by far the more popular. Between 1850 and 1890, both languages went into a decline. Greek never recovered, but Latin made a strong comeback.

"Except for World War I," Dr. Latimer says, "German would undoubtedly have replaced Latin as the most popular high school foreign language. World War II made it a war casualty for the second time."

Latin maintained its leadership until 1948-49, when Spanish became the most popular by a narrow margin.

What is the case for Latin and Greek?

Dr. Latimer puts it this way:

"The two greatest literatures in the world are those of Greece and Rome. A knowledge of Latin and Greek is not essential to a happy or successful life, but it is extremely valuable intellectually and inspirationally."

"There is no substitute for the original."

Father William Dunne, of the National Catholic Education Assn., says the primary reason that Catholic high schools teach Latin is for its cultural value.

A knowledge of Latin, he says, will prepare high school youngsters for a very rich literature. The same is true with Greek—and there are about 35 Catholic high schools which are still teaching Greek.

"There can be no real understanding of Greek and Latin literature in the transla-

tions. Too much of the true essence is lost."

Father Dunne emphasized that knowledge of Latin is an excellent background for the study of English, as well as modern foreign languages, and that it has valuable practical application in medicine and the ministry. . . .

## HELLENIZED ENGLISH

*An ingenious exercise in non-basic English appeared in a statement by the Honorable Xenophon Zolotas, governor of the Bank of Greece and governor of the Fund for Greece. The statement, released to the press on October 2, 1959, was made in Washington at the closing joint session of the Boards of Governors of the International Bank for Reconstruction and Development, the International Monetary Fund, and the International Finance Corporation. It should be noted that all the words in the text, with the exception of the auxiliary ones, are of Greek origin. (Our thanks to Professor Lucy A. Whitsel of Marshall College for a copy of this remarkable speech.)*

KYRIE,

It is Zeus' anathema on our epoch for the dynamism of our economies and the heresy of our economic methods and policies that we should agonize between the Scylla of numismatic plethora and the Charybdis of economic anaemia.

It is not my idiosyncrasy to be ironic or sarcastic but my diagnosis would be that politicians are rather cryptoplethorists.

Although they emphatically stigmatize numismatic plethora, they energize it through their tactics and practices.

Our policies should be based more on economic and less on political criteria.

Our gnomon has to be a metron between economic, strategic, and philanthropic scopes. Political magic has always been anti-economic.

In an epoch characterized by monopolies, oligopolies, monopsonies, monopolistic antagonism, and polymorphous inelasticities, our

policies have to be more orthological. But this should not be metamorphosed into plethorophobia which is endemic among academic economists.

Numismatic symmetry should not antagonize economic acme.

A greater harmonization between the practices of the economic and numismatic archons is basic.

Parallel to this, we have to synchronize and harmonize more and more our economic and numismatic policies panethnically.

These scopes are more practicable now, when the prognostics of the political and economic barometer are halcyonic.

The history of our didymous organizations in this sphere has been didactic and their gnostic practices will always be a tonic to the polyonymous and idiomorphous ethnical economies. The genesis of the programmed organization will dynamize these policies. Therefore, I sympathize, although not without criticism on one or two themes, with the apostles and the hierarchy of our organizations in their zeal to program orthodox economic and numismatic policies.

I apologize for having tyrannized you with my hellenic phraseology.

In my epilogue, I emphasize my eulogy to the philoxenous autochthons of this cosmopolitan metropolis and my encomium to you, Kyrie, and the stenographers.

## PERGAMUM ALTAR

### RETURNED TO BERLIN

*The November 1 Richmond Times-Dispatch carried a four-column cut of the famed Pergamum Altar, with the following notation:*

THE PERGAMUM ALTAR, the 2,000-year-old prize of East Berlin's Pergamum Museum, has been brought back from the Soviet Union after 15 years, and is once more on exhibition at the museum. The altar was built about 180 B.C. by King Eumenes of Pergamum, in Asia Minor, in honor of a military victory.

# BOOK REVIEWS

editor FRED W. HOUSEHOLDER, JR.

**Catalogo delle Sculture di Cirene. Statue e Rilievi di Carattere Religioso**, by ENRICO PARIBENI. Monografie di Archeologia Libica V. Rome: "L'Erma" di Bretschneider, 1959. Pp. x, 168; pls. 209. 18,000 L.

THIS VOLUME is a major contribution to the history of Greek sculpture. It might be thought from the subtitle that its scope was limited, but the subtitle exists chiefly to do justice to the fact that the Greek and Roman portraits from Cyrene, and also the sarcophagi, are to be published by other scholars. When one recalls that most Greek sculpture may legitimately be said to have a religious character (in the sense, at least, of religious associations) one will not be surprised to discover that the present volume includes almost all the sculpture at Cyrene apart from the two categories excepted above and certain local works outside the sphere of Greek influence. It is, as the author says, an extraordinarily large and diverse collection: there are close to 500 items, ranging in date from early archaic to late Roman, many of them hitherto unpublished. Unlike many of the collections in European museums this one is not contaminated by restoration.

The author dispenses with the usual full descriptions, familiar in archaeological catalogues, that proceed detail by detail from top to toe. His observations are succinct, but each of them counts toward the interpretation and illumination of the work under discussion. He has a penetrating eye, and his critical remarks on questions of style and chronology invariably set a high standard. They constitute the greater part of his text, which is written in language of exceptional clarity and simplicity. Altogether the book is a notable example of an unfortunately rare phenomenon: a work that satisfies the demands of both archaeology and art history.

The earlier levels at Cyrene are as yet virtually unexplored, and as a consequence most of the sculpture in the catalogue is of the fourth century B.C. or later. But among the small number of archaic pieces there are several of great interest, e.g., the pair of korai of the late sixth century (nos. 8 and 9), a female head (no. 15) that shows affinities with the heads from Aegina, and the torso of a kouros (no. 16) of about 480 B.C. In this period Cycladic and Laconian influ-

ences are particularly evident; later it is to be the turn of Athens, and then of Alexandria. Paribeni's remarks here and elsewhere in the catalogue invariably relate the individual piece of sculpture to the main current of Greek art.

For the later periods Paribeni adopts an arrangement dictated by the character of the collection. He treats group by group the representations of each divinity. It will be obvious that some departure from strict chronological order is desirable when it is noted that for Aphrodite alone there are over 60 entries in the catalogue. The present arrangement has the virtue of allowing the reader to consider in comfort developments within particular types. Demeter and Kore appear frequently in the art of Cyrene, and so also does Apollo, but the divinities that survived longest were Aphrodite, Asklepios and Hygieia. Almost all the major and minor divinities are represented, and the catalogue will clearly serve as an invaluable lexicon of Hellenistic-Roman sculptural types. Few of the pieces are of the first rank, yet by their very number and variety they offer large opportunities for a renewed study of chronology. An example may be found in the much discussed cult statue of Zeus (no. 185), which has been associated with a base signed by Zenion, the son of Zenion. The statue is usually dated in the time of Hadrian. Paribeni argues for a much earlier dating, at the end of the second century B.C., and his case, supported as it is by the abundant evidence from comparable material at Cyrene, commands attention.

The "Athlete of Cyrene" (no. 445) is treated at length. Paribeni remarks that it attains a level of execution exceptional among copies and is unique in that respect at Cyrene. He goes on to propose that it and the two herms, nos. 368 and 369, are importations from Attic workshops. He believes the "Athlete" is a copy of a statue set up in one of the great Panhellenic sanctuaries in honor of an athletic victor from Cyrene. It is not easy, on the basis of the published photographs, to accept the unusual merits that he ascribes to it, particularly a sentence like the following: "La figura . . . anche in un mondo di nudi perfetti e svariatissimi come quello degli scultori greci del V secolo, ci appare come una delle creazioni più armoniose e coerenti che si conoscano." Certainly his suggestion of an official

copy is not sustained by his reference to the story of Eubotas' wife, who erected at Cyrene a statue in her husband's honor. Eubotas' monument did not commemorate athletic prowess but marital fidelity. (The story, by a slip, is attributed to Pausanias rather than to Aelian.) Paribeni accepts Polacco's theory (*L'Atleta Cirene-Perinto* [Rome, 1955]) that the Dresden head from Perinthos is derived from the same original, but rejects the attribution of the original to Pythagoras in favor of the school of Myron.

The publication is open to only one serious criticism: its illustrations are of inferior quality. Details are frequently indistinct, and photographs are occasionally out of focus or else over-enlarged. Pictures with dark and light backgrounds often appear on the same plate. Generally speaking it is rare that any figure makes a pleasing impression. The author in his introduction apologizes for the fact that the photographs fail to do the sculpture justice, and explains that the circumstances in which the catalogue had to be prepared did not allow the provision of adequate illustrations.

The cost of the book will doubtless place it beyond the reach of most individuals, but for libraries that specialize in classical archaeology or the history of ancient art it will be indispensable.

CEDRIC G. BOULTER

University of Cincinnati

**Euripides V: Electra** (translated by EMILY TOWNSEND VERMEULE), **The Phoenician Women** (translated by ELIZABETH WYCKOFF), **The Bacchae** (translated by WILLIAM ARROWSMITH) and **a Chronological Note on the Plays of Euripides**, by RICHMOND LATTIMORE. The Complete Greek Tragedies, edited by David Grene and Richmond Lattimore, Chicago: The University of Chicago Press, 1959. Pp. 228. \$3.95.

THIS LAST separate volume of the Grene-Lattimore project introduces Emily Townsend Vermeule as translator of Euripides' *Electra*. There are trifling errors and misapprehensions in the version, but the *entente* between author and translator is cordial and triumphant. Mrs. Vermeule appears to be a practised, certainly an enthusiastic mistress of this 20th-century art. Her introduction is one of the best in the entire series; exploratory and suggestive, it supplies the proper approach and matter for the novice who is bewildered by this "study in war-bred delinquency . . . tem-

pered by its own special quality as tabloid thriller." Where Euripides is intellectual, perverse, down-to-earth and exciting Mrs. Vermeule matches the mood and temper skilfully and irresistibly. Robust and earthy, this version is seasoned with lively invective and technical bravura. All the frustrations, the neurotic obsessions and the suffering are here, undiminished and searing; and the "message" is disturbing: "that personal relationships, human or divine, are inescapably fraught with indecency and that justice can be as ugly as crime." Mrs. Vermeule's version tops all competitors; she has given this frequently maligned play a new lease on life, and it invites stage production.

Miss Wyckoff's translation of *The Phoenician Women*—a thankless commission—tends, unavoidably, to be spare, quaint and occasionally awkward. But the fault lies not with the translator but with the playwright and interpolators. The play is ill-defined and exhausting, and is made grotesque by the later insertions indicated by Miss Wyckoff in her discreet introduction. It seems regrettable, for the classroom market, that the editors did not supply us with the *Iphigenia in Aulis* (volume IV) in place of this stranded leviathan. Miss Wyckoff's *Antigone* (*Sophocles*, volume I) is a better clue to her distinguished powers as translator.

William Arrowsmith's *Bacchae* ends the series. Experience with Mr. Arrowsmith's versions (*Cyclops*, *Heracles*, *Hecuba* and *Orestes*) led me to expect a suave performance with a minimum of upholstery and paraphrase, with no muffling and no circuitous approaches. This version more than lives up to expectations. Once again Mr. Arrowsmith combines a sensuous interest in the esoteric and bizarre with a lively feeling for the quirks and humors of the "action." His introduction to the *Bacchae* offers a tightly written speculation on the "universe" of the play where the impact of calamities, degradations and amorality tend to obscure the didactic intention and reduce dogma on the nature of Greek tragedy to a whistle. The translation, alert to metaphor, handles the incomparable lyrics with finesse and appeal, and illuminates the various guises of the central concept of *sophia* (and its opposite *amathia*) throughout. The workmanship is honest and the "argument" lucid; Mr. Arrowsmith's *Bacchae* is a triumphant recreation. The clarity is admirable: crisp and colloquial where the text requires, artful but never rendering *obscurum per obscurius*. Translation of the *Bacchae*, which of course involves

the translator with interpretation at the same time, is a tightrope performance. Mr. Arrowsmith makes the crossing with singular aplomb.

ALEXANDER G. MCKAY

McMaster University

**Homere**, by GABRIEL GERMAIN. Écrivains de Toujours aux éditions du seuil. Bourges: L'Imprimerie Tardy, 1958. Pp. 192. 100 illustrations. 450 fr.

THIS CHARMING little book is numbered 43 in a series which includes great figures from the field of literature whose value is considered to be of universal significance. Germain's study of the Homeric poems is a sensitive literary analysis which returns to the Homeric texts for a careful and amply annotated appreciation of the Homeric poems in both historical and literary terms. He is careful to note the latest discoveries of archeology, but is just as careful to point out that archeology is no substitute for the Homeric texts themselves, which alone determine the universal value of the poems. For Germain, Homer is more than just a source for archeological or philological study: "il reste ce qu'il est, l'oeuvre d'un imaginaire, non d'un mystique" (p. 128). Profusely illustrated by select translations from both the *Iliad* and *Odyssey*, the book lucidly reasserts the universal value of the literary Homer who continues to yield rich rewards to the reader, no matter how many times he is read. He is "un homme branché sur l'infini" (p. 187).

The most startling suggestion in this book is perhaps the comment that the Homeric poems were composed by two different authors: "On peut même, sans trop romancer, avancer que l'un des auteurs aurait pu être le petit-fils de l'autre et, suivant l'usage grec, avoir porté le même nom" (p. 160). Germain would accept the date a little after 750 B.C. for the *Iliad* but would place the *Odyssey* in the 7th century B.C. with some qualifications. His remarks about the genesis of the composition of the epic poems (cf. pp. 160-61) would undoubtedly amaze many American Homeric scholars and would certainly be difficult to accept.

In spite of some disputable observations, Germain is at his best in his sympathetic literary treatment of the Homeric poems themselves and the figures and meanings in them.

JOHN E. REXINE

Colgate University

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**Malta**, by J. D. EVANS. Ancient Peoples and Places. New York: Frederick A. Praeger, 1959. Pp. 256. 132 illustrations. \$5.50.

THE ARCHAEOLOGY of Malta can only be described as fascinating, for in many ways the people who lived here in prehistoric times are unique. But where did they come from? What is the history of their development? Why did the early temple builders simply disappear? These are a few of the questions that archaeologists in the last few years have been attempting to answer. This book embodies their conclusions.

The Stone Age farmers may have come from Sicily as early as 2500 B.C. They lived peacefully in their religious communities until about 1500, when they seemingly gave way to invaders from without. Their pottery reveals five stages in the development of their civilization, and these stages are reflected in the most famous and most interesting of their achievements, their great megalithic temples. These large monuments have long stirred the imagination of scholars and travelers alike. They are veritable treasure houses full of the artifacts of these early people. Here the grotesquely obese figurines of their fertility deity have been

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found along with miniature portraits of the priests and priestesses who carried out the religious services to this deity. The altars—one of which contained the remains of a sacrificial animal and a sacrificial knife—tell us of one function of the priests. Again, the out-of-the-way cubicles with their small openings to the larger rooms hint at oracular responses. Human statuettes with malformations suggest the practice of some form of "sympathetic magic." And the remains of the huge decorative members on which the spiral and honeycomb predominate give us an idea of the sumptuous surroundings in which all this religious activity took place.

These early people disappeared rather mysteriously when they were replaced by the so-called Tarxien Cemetery Culture whose funerary monuments, the "dolmens," are found throughout the island. About the middle of the fourteenth century a wall-building people moved in from Sicily. Finally, the Phoenicians made their appearance in the eighth century.

The exact relationship between Malta and the Cretan, Cycladic and Mycenaean cultures is not yet clear. Evans speaks of trade and influence from these areas, but the gen-

eral lack of eastern remains in Malta can be taken to indicate only infrequent contact. Speculation on some of the more specific problems of East-West relationship raised by the recent excavations proves interesting. One of the most intriguing questions is that raised by a piece of sculpture from phase IC which is strongly reminiscent of the sculptured head found by Blegen in Troy I. Was there some connection between the founders of Troy and the builders of the great Maltese megalithic temples? Let us hope that we shall soon have the answers to this and to many other similar questions.

E. S. RAMAGE

Indiana University

**Daily Life in the Time of Homer**, by EMILE MIREAUX. Translated from the French by Iris Sells. New York: The MacMillan Company, 1959. Pp. 164.

BY NOW most "unitarians" in Homeric scholarship have probably been forced to admit there is no Santa Claus, yet M. Mireaux would have them give up Christmas too! For in his introduction he holds that a first Homer in the last decades of the eighth century wrote a short and compact *Iliad* and *Odyssey*, which were polished and expanded into their present forms by a second poet ("a 'renewer' of genius") in the middle of the seventh century. Mireaux has distinguished company to go along with this view, but he goes on to say that this period is "what we may call the 'Homeric age.'" That is, the institutions and customs mentioned by Homer are not those of the dramatic date for the *Iliad* and *Odyssey*, but are taken from the time that the poet(s) actually lived. Hence, just as one will not agree with Lucretius' conclusions without first accepting his premises, so the student of Homer will not find the material in Mireaux's book acceptable before conceding that his original thesis is correct.

After pushing "history" down a few hundred years, Mireaux then stretches the information taken from later periods, including the fifth and fourth centuries, to fit into the gaps, which Homer unfortunately left wide open in the epics. For instance, the *Iliad* and *Odyssey* throw very little light on the military training Achaean youth received before setting out for war, but Mireaux by his Herculean feat of century-moving is able to fill in this dark spot with an account of the Dorian system practised so rigorously at Sparta and Crete during



the classical period. Some of the information about Spartan military education is taken from the *Laws* of Plato, for whom Homer and his age already belonged to antiquity.

Then in the chapter entitled "The Lower Classes and the Cultivation of the Land" we find this admission (p. 134): "Both Homer and Hesiod are unfortunately silent about the general conditions governing the life of the *thetes*. Nevertheless various later documents, which allude to a much earlier state of affairs, are susceptible of yielding us information on this point, the more precious for its brevity." Now the method of placing institutions known to be of a later century in an earlier one may be followed, but even then with caution, in the field of agriculture. For has not the European peasant always exhibited a tenacious conservatism? Here, then, Mireaux appears to be on firmer ground, even though the Homeric epics have much to say about the tiller and the soil.

After leaving the subject of farm laborers, one must go to the year five-hundred for his evidence to reconstruct the homes in the working-class districts (*sic*) in such Homeric cities as Phaeacia or Troy. For Mireaux makes the following statement in Chapter VII entitled, "Public Workers and Craftsmen": "If we wish to picture to ourselves the dwellings of this population, the absence of written or archeological evidence leads us to suppose that they were like the houses of Greek artisans some two centuries later. . . ."

Laborers, agriculture and military training are just three in the multiplicity of subjects treated by Mireaux. His twelve chapters embrace such varied topics as aristocrats, beggars and exiles, athletics, religion, household furniture, palaces, geography and the status of women and prostitution. But in his handling of most subjects, I feel Mireaux owes the reader more documentation, because his views differ so greatly from the standard approach to Homeric life, and because the footnotes at best are scanty.

Also a book of this type should include diagrams, maps and pictures. Yet these were woefully lacking, as where Mireaux describes the palace of an Achaean lord or the hut of Eumaeus, gives his views of Homer's geography or discusses some pertinent archeological discovery.

The book, which Mrs. Sells has rendered into such clear and readable English, includes an index of persons and places, and each chapter is divided into sections with subtitles, but the work unfortunately was published without a bibliography. The para-

graphing is excellent, and the exposition is notable for its clarity, yet the work as a whole is marred by a major failing—that of straining the evidence or manufacturing evidence where none is available. The picture presented by Mireaux is of early Greece but not early enough.

EDWARD E. BEST, JR.

University of Arizona

**Roman Life and Letters: Studies presented to T. J. Haarhoff.** *Acta Classica: Proceedings of the Classical Association of South Africa*, vol. I, 1958. Cape Town: 1959. Pp. 178.

THE CLASSICAL WORLD at large will welcome this first number of the *Acta Classica* which appeared early in 1959. The editors have inaugurated this periodical, which now makes available a publication for the classical philologists of the Union of South Africa, with studies on "Roman Life and Letters," written to honor one from their own Association, Professor T. J. Haarhoff of the University of Witwatersrand. An appreciation of this scholar, whose learned pursuits range from Roman education to the Afrikaans tongue and who has written in both the European languages of South Africa, is addressed by Professor A. Petrie to his colleague and those who view sympathetically the interest expressed in the founding of these Proceedings.

Professor Wagenvoort re-examines the question of syntactical phrasing of substantive, preposition and adjective (to wit, *summus*, *imus*, *unus* and *omnis*) in this order and decides with Marouzeau against Bendz that, first, the adjective in disjunction from its substantive generally follows the interposed preposition when the adjective begins with a vowel and ends a dactylic line and, secondly, that when the adjective does follow the preposition interposed between it and the substantive it only there carries the weight of emphasis.

In order to clarify and elaborate Lachmann's reconstruction of the archetype manuscript of the *De Rerum Natura*, G. P. Goold succinctly and masterfully presents his own page-by-page reconstruction (closely aligned to that of Lachmann) of the MS whence the surviving MSS of Lucretius are derived.

Three articles on Vergil are included. W. F. Jackson Knight writes a fine appreciative essay on the bold originality of the poet. Benjamin Farrington interprets Vergil's debt in the *Georgics* to Lucretius for



"pastoral inspiration," and the former's self-dedication in the *Aeneid* to the new Rome of Augustus, descended from *alma Venus*, by repudiating in poetry the "idealism" of the Epicurean in favor of "a more fruitful attitude" of realism. R. E. H. Westendorp Boerma explores one of the many tributary streams, the poetry of Catullus, which flowed strongly into the rushing river of Vergil's genius from its outset, the *Catalepton*, and ran on to its end, the *Aeneid*, though with diminishing force.

In four other studies Roman letters are treated: Karl Büchner discusses Horace's *humanitas* evinced especially by the introductory verses of his *Ars Poetica*. Ettore Paratore attempts to establish the priority of the *Hercules Oetaeus* to the *Hercules Furens* (the former belonging to Seneca's youth) from internal evidence and comparison with Sophocles' *Trachiniae*. P. J. Enk defines the aim of Apuleius' *Metamorphoses* to entertain first and to promote the worship of Isis second, and further argues that Apuleius was probably a practitioner of magic with no evil intent as his *Apologia* shows. Pompey's vain dream of returning to Rome in triumph recorded at the opening of Lucan's seventh book calls the attention of H. J. Rose to the dreaming of "contraries" rarely mentioned by ancient authors and to a possible new interpretation of lines 26-27 of the same book of the *Bellum Civile*.

Within the purview of Roman history fall three articles. C. P. T. Naudé examines the historiographic presentation of sieges and battles by Ammianus Marcellinus and commends to the historian's readers his individual treatment of each such military operation, while ascribing the recurring rhetorical *loci communes* to the tradition of public recitations which were in the case of Ammianus evidently quite successful. T. F. Carney tests Plutarch's analysis of the cause of Marius' death. Carney diagnoses the symptoms of Marius' final illness as those of pneumonia and establishes from the "medical viewpoint" evidence of his more or less sound health until his death in January of 86. J. A. O. Larsen develops concisely Augustus' policy toward the Greeks: assuming a rôle similar to the one he played at Rome, the Princeps fostered existing Hellenic political institutions by following a pattern of external rule laid down as early as the second century before Christ. Likewise within the sphere of Rome's foreign relations, Max Cary treats in broad terms imperial frontier policy to 200 A.D. for each general area of the Empire.

There are two essays not properly Roman. The first by S. Davis would argue that the Homeric epics were very early written down to facilitate the rhapsode's task, much as the lyrics of an opera or script of a play are at hand for oral presentations; yet the "original oral composition of poetic or other literature is not denied. . . ." The second by C. A. van Rooy traces the origins of the Alexandrian Library. Since it is written in Afrikaans, which the reviewer suspects meets with a limited audience, it was read only in the English summary which states that the Museum's library had a "Graeco-Macedonian parentage": Macedonian through Alexander's and Ptolemy's knowledge of the "literary court established by Archelaos of Macedon, no doubt, with its own library"; Greek through Demetrius of Phalerum who knew the "organisation of the Peripatos and its library." F. Smuts' "Stoic Influence on Tiberius Gracchus" also was noted only in the English summary, itself too cursory for comment.

On p. 80 the quotation from Lucan begins with line 19, not 20, of Book 7.

This initial volume of a journal which will appear "probably annually" also contains a bibliography of Professor Haarhoff's works, a report on the Classical Association of South Africa, the Association's constitution, and an index to the articles which comprise the volume.

ROBERT E. A. PALMER

University of Illinois

**Anacreon**, by BRUNO GENTILI. Rome: Edizioni dell'Ateneo, 1958. Pp. 218. 4000 L.

THIS FINE edition of Anacreon includes: an introduction; an ample bibliography (editions and dissertations); text with citations of variant readings and suggestions of previous editors; a section on prosody and a *conspectus metrorum*, which consists of ancient testimonia on the meters of Anacreon; *comparationes* with the editions of Bergk and Diehl in respect to the numbering of the poems; an *index verborum* giving a complete list of words in addition to line references; an Italian translation of the text; and a very detailed analysis of the papyrus fragments.

In the Introduction (pp. i-xxv) the problems of the *Anacreontica* are briefly treated, and various aspects of Anacreon's literary purpose are discussed in relation to the work of other lyric poets. "Unlike Sap-

pho Anacreon expresses not the intensity nor the profundity of the sentiment of love as much as he creates a striking atmosphere of a situation." Gentili calls attention to the important consideration of the Dionysiac element in the religious thought of the poet, often evinced in references to the *symposium*, the *kpmos* and the *thiasos*. "The *élan vital* of the new Dionysiac faith, supported for the first time in Athens by Peisistratus and his sons and the upper classes, found in the muse of Anacreon its measure and its style." This was not an unrestrained and violent inebriation, "but a controlled joy which does not surpass the limits of an urbanity at once relaxed and convention-bound." Pages xxv-xxx of the Introduction deal with the textual tradition of Anacreon which is indirect except for the papyrus fragments numbered 60-73. The text seems in general harmonious syntactically and linguistically. Gentili informs us that his "apparatus is often at variance with that of Bergk and above all with that of Diehl who is not always accurate and precise." Bergk, however, is warmly praised for his edition in that "with his own high quality of conjecture he improved, and in some cases definitely sys-

tematized, the text of Anacreon." There is also a helpful discussion of Alexandrian and pre-Alexandrian editions and the groupings of the poems into books.

REYNOLD L. BURROWS

San Francisco State College

**Antigone**, translated by CLARA WEAVER ROBINSON. Privately printed, 1959. Pp. viii, 72.

THIS LITTLE PAPERBACK is an act of devotion on the part of the translator's two children. Clara Weaver Robinson (1854-1905) attended St. Lawrence University and Buchtel College, ending with an M.A. from St. Lawrence. She seems to have represented the finest type of cultivated woman in the last part of the 19th century, no mean time in which to excel: a poetess, a translator, organizer of a Browning Society, botanist, teacher (of Classics and botany), musician, surveyor, mother and wife.

Her translation of Sophocles' *Antigone*, published here by her children in honor of her memory, was probably made in the late 1870's. It is done in a dignified blank verse, competent but lacking in real music, pas-

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**VERGIL'S AENEID: A Structural Approach. Part One: The Aeneid, Books I and II, with a Latin Interpretation and Selected Notes from Servius-Donatus.**

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Ann Arbor, Michigan

sion, or smoothness. The introductory matter by the son suggests the conception of Antigone held by the translator: the brave and virtuous heroine heeding the dictates of conscience and the laws of the gods "against a self-righteous Creon." It is Jebb's view and is typical of the age.

I append a brief passage of the translation, part of Haemon's speech to Creon:

Father, in  
Men's minds the Gods implant that wisdom  
which  
Of all possessions is the highest. 'Tis  
Not meet for me and may I never be  
So full of disrespect that I would wish  
To say that you speak not the right, yet  
for  
Another 'twould not be improper so  
To say if so he thought.

As the book is primarily an act of devotion, extended criticism seems out of place. The children have paid their mother a tribute she seems to deserve, and we may all wish that such women will always exist.

JOHN CROSSETT

Hamilton College

**Classical Education in Britain 1500-1900**, by M. L. CLARKE. New York: Cambridge University Press, 1959. 1 pl. Pp. viii, 234. \$6.00.

THIS BOOK appears opportunely, at a time when the place of classical studies in the British curriculum has once more been thrown open to public debate by the decisions of Oxford and Cambridge (the former later rescinded) to abolish the Latin entrance requirement. It will be some time before the full effects of this measure become apparent, but by recognizing a state of affairs long since accepted by her provincial cousins Cambridge has formally signified the closing of a phase in British education. There could be no more fitting occasion for a survey of the role played by Greek and Latin in schools and universities throughout the centuries, and Professor Clarke's detailed and affectionate treatment provides, within its self-imposed limits, almost all that could be desired. His previously published *Richard Porson and Greek Studies in England 1700-1830* have amply demonstrated his erudition in this field; here he broadens his scope to include the whole course of classical education from the Tudor humanists to the giants of the nineteenth century.

As the author himself points out, the title is to some extent a misnomer. Emphasis throughout is on England, though two chapters are devoted to Scotland and further examples drawn from Trinity College, Dublin and the Welsh grammar schools.

In treating the latter, the author, head of the Department of Latin in the University College of North Wales, has enjoyed peculiar advantages, and the results of his considerable researches into the Elizabethan statutes of Friars School, Bangor, one of the oldest grammar schools in the country, are embodied here.

A brief introduction covers the period from the Romanizing policy of Agricola to the first visit of Erasmus in 1499. It might perhaps be objected that this introduction is too brief, and that the chronological limits of the work have been too strictly insisted upon. Donatus' grammar-book, for example, surely deserves mention, particularly since in one of the foundations specifically treated, Ipswich, it was important enough to bestow its name on one of the school buildings. Once into the sixteenth century, however, there is no lack of detail. Arrangement is chronological, with alternate chapters on schools and universities. Typical school curricula are analyzed, and the author is particularly concerned to show how closely British education was modeled on the traditional Roman system of *grammatici* and *rhetorici*. Modern teachers, with their limited diet of Caesar and Vergil, will envy the reading which schoolmasters in the past could expect from their pupils. At Merchant Taylor's in the seventeenth century the list included Cato, Aesop, Erasmus, Terence, Cicero, Horace, Vergil, Juvenal, Sallust, Florus and Pliny, and in Greek Isocrates, Theognis, Plutarch, Lucian, Xenophon, Homer, Hesiod and the tragedians. Students' facility in "repetition" is equally intimidating. Young Wykehamists would recite the whole of the *Aeneid* or the *Iliad*, and "Charles Merivale, . . . when at Harrow in 1824, repeated to his tutor the *Eclogues*, the *Georgics*, Catullus, Juvenal and all Lucan except for a few hundred lines."

But this type of education, though producing a House of Commons capable of correcting, as one man, a speaker who faltered in a quotation from Horace, often failed to inspire deeper understanding, and Professor Clarke rightly draws attention to those who, from time to time, sought to lead their pupils by way of the texts to a knowledge of classical civilization and ideals. On the university side most attention is given to the "Greeks versus Trojans" con-

trovery of the sixteenth century, and to the development of the modern examination system. This will perhaps be of greatest interest to American readers, who will find here a lucid exposition of the steps leading to that modern anomaly whereby an Oxford student of classical languages must also be examined in the works of Wittgenstein.

One wishes that the survey had continued to the present day, with an account of the new demands of education and the breaking down of the old classical disciplines. Shrewsbury's experiments in subjecting twentieth-century pupils to the full rigors of the nineteenth-century curriculum, and the extraordinary results obtained, might have found a place in the author's present scheme. One might also wish for even more on the personalities of the educators. Wolsey's humanitarian reforms in academic discipline deserve mention, and in the nineteenth century the master's character was often more important than what he taught. In this respect readers may feel the need of supplementing this work from other sources—for example, Hughes' unjustly neglected *Tom Brown at Oxford*, sequel to the more famous *Tom Brown's Schooldays*, which gives a lively picture of the inner workings of an early nineteenth-century college and the uses and abuses of the classical curriculum. These, however, are only minor criticisms. The author makes no value judgments, but does not profess to make any. He has succeeded admirably in his main purpose of presenting a clear and well documented account, which makes it easy not only to follow the course of classical education, but also to assess how much knowledge of classical life and literature was available at any given time. This is an authoritative work which will be valuable not only to classicists but to all those concerned with the needs and problems of education.

PETER D. ARNOTT

State University of Iowa

**The Study of Greek Inscriptions**, by A. G. WOODHEAD. New York: Cambridge University Press, 1959. Pp. xi, 139. \$4.50.

WE HAVE WAITED a long time for a book that will serve for our advanced and graduate students, and especially for scholars whose

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## LATIN:

### *A Structural Approach*

by Waldo E. Sweet

Teachers: for a free booklet by Professor Sweet about the structural method, write to:

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primary interests lie elsewhere, as a thorough and authoritative introduction to Greek epigraphy, its significance and its method. This is the book.

The Introduction sets out, in admirably clear terms, the place occupied by epigraphy in classical studies today. Chapter I, Signs and Symbols, introduces the reader to the language of epigraphy, mastery of which makes epigraphic communication possible.

Woodhead devotes the next two chapters, The Origin and Development of the Greek Alphabet, and Boustrophedon and Stoicheion, to a historical sketch of styles of writing. After Chapter IV, The Classification of Inscriptions, he turns to more controversial subjects, The Dating of Inscriptions and The Restoration of Inscriptions (where his conservatism is sensible). Chapter VII, Squeezes and Photographs, should be particularly valuable to teachers.

The eighth chapter, Inscriptions in the History of Greek Art, breaks new ground. Woodhead discusses the aesthetics of stone-cutting: "... the trends which affected the art of epigraphy can be seen to be those which affected Greek art in general ..." (p. 93). The most useful feature of Chapter IX, Epigraphic Publications, to the scholar who is not an epigraphic specialist, is a

detailed table of contents of *Inscriptiones Graecae*. Finally, Some Miscellaneous Information treats Greek numerals, the Athenian tribes, the Athenian archons, the Athenian calendar and the months at Delphi, each topic including brief bibliography; again, many a student will be glad to have this information easily accessible.

Normally, I look upon the practice of gathering the notes at the end of a volume as deplorable. Woodhead's notes are so full and add so much that is useful that they might impede the smooth flow of the text; they are, so to speak, little appendices. Nevertheless, the amateur may be irritated to find resolutions of abbreviations in the notes, rather than on an introductory page where they would prepare him for the text. The Index is simple and competently built. The three Figures and four Plates are excellently chosen (Woodhead was obviously rationed).

The book is copiously documented. In particular, Woodhead gives full cross-references to Günther Klaffenbach's *Griechische Epigraphik* (Göttingen, 1957), which appeared after the manuscript had been completed and which covers some of the same ground; the books are sufficiently different, however, for neither to regret the publication of the other's work. In addition, not all our advanced students who will profit from Woodhead read German with facility.

Woodhead's method is thorough and his text is replete with the kind of information that the non-specialist finds so useful; it is also conservative in its outlook and the epigraphist will not go far wrong in following the author's doctrine. For example, of dating by letter-forms Woodhead writes (p. 62): "... this criterion, so often used as a first resort, is much better left as a final refuge." Similarly, he treads warily among the pitfalls of restoration (pp. 74-75): "Perhaps the best solution is to publish a conservative text, which will include restorations regarded as certain or fairly certain not only by the editor himself (who is not, perhaps, an impartial judge) but also by a consensus of his friends. His other suggestions could be made in the *apparatus criticus*, where their segregation would give ample warning that they are to be regarded as more hypothetical and adventurous." It might be added that the epigraphist, though uncertain of the precise wording, is often sure of the content or meaning of a lost text; in this case he is obligated to demonstrate, by restoration (*exempli gratia*), that the meaning that he advocates could have been ex-

pressed in the lacunae at his disposal without doing violence to language or surviving text. Of course, when all is said and done, the reader should always be protected by the epigraphic bracket.

On p. 83 is found some wise advice concerning the use of squeezes as illustrative materials in the teaching of ancient history in the schools. Note 7 on p. 121, on the difficulty of setting epigraphic dots in type, should be considered thoughtfully by the epigraphist's critics.

Figure 3 on p. 21 is not quite accurate; beta and rho should be more angular; later, rho lost its tail. So on p. 64 more could have been made of the changes in the Attic forms of sigma, lambda, gamma and rho. Curiously, there is no mention (on p. 118) of the first of the month. On p. 103 I should have expected S.E.G. V (1931) to be listed as a supplement to I.G. II. The proof has been well read (on p. 89 for "Plate 2 below" read "Plate 2 above"); I note a few comma-faults (p. 37, line 13; p. 61, line 5 from bottom; p. 108, line 4).

This book is attractively written. In an age in which too much scholarly writing is pedestrian and obscure (and sometimes at fault syntactically) Woodhead's spritely composition, with its touches of humour and freedom from jargon, comes as a refreshing experience. He is at his best in this respect where he links epigraphic fashion with the ethos of the city-state; this, I think, is a quality that contributes in no small measure to the reader's enjoyment (see, for example, the perspicacious concluding passages on pp. 23, 34, 47 and 119).

"If this book, as a vade-mecum in the hands of the non-specialist, can lead to a wider appreciation and understanding of the problems of epigraphy and of its future value for the development of classical studies, it will have done all that is required of it" (Introduction, p. 5). The condition will be fulfilled.

MALCOLM F. MCGREGOR

University of British Columbia

**Plato's *Phaedo*, translated, with introduction, notes, and appendices,** by R. S. BLUCK. The Library of Liberal Arts, 110. New York: The Liberal Arts Press, n.d. [1959]. Pp. x, 208. \$1.25 (Paperback).

BLUCK'S TRANSLATION of the *Phaedo* was first published by Routledge and Kegan Paul in 1955; for a competent appraisal see the

review of T. G. Rosenmeyer in *AJP* 77 (1956) 310-14. The American edition is an exact reproduction of the British one, even to the misprints.

Also in 1955 appeared Hackforth's translation of the *Phaedo*, reviewed by R. G. Hoerber in *CJ* 51 (1956) 347 f. Both Hackforth and Bluck adopted Cornford's practice of interrupting the translation at intervals by the insertion of interpretive material. Bluck has the fuller introduction, but Hackforth's notes are the more detailed. In general, Hackforth has in my opinion done the better job, as his English is on the whole less awkward, his translation more accurate and his interpretations more convincing than those of Bluck. But both volumes contain much of use to the student of Plato.

PHILLIP DE LACY

Washington University

## CAMWS TREASURER'S REPORT

### I. GENERAL FUND

Balance, June 30, 1958:	
1st National Bank	8,413.53
U. of Colo. Acc't.	-220.31
	8,193.22
Receipts, 1958-59	
(Schedule A)	17,185.61
	25,378.83
Disbursements, 1958-59	
(Schedule B)	17,180.38
Balance, June 30, 1959:	
1st National Bank	7,854.45
U. of Colo. Acc't.	344.00
	8,198.45
Net increase in cash	5.23

### Schedule A: Receipts

Receipts for CAMWS:	
Memberships and	
Subscriptions:	
Bank Deposits	13,277.46
U. of Colo. Acc't.	3.58
Back Issues, Reprints	311.78
Advertising	319.50
Receipts for <i>Index</i>	65.65
Checks not returned	
(1957)	6.00
Miscellaneous	325.49
	14,309.46
Receipts on Account:	
<i>Classical Outlook</i>	569.05

<i>Classical World</i>	1,657.60
<i>Classical Philology</i>	427.50
<i>Classical Bulletin</i>	222.00
	2,876.15
Total Receipts	17,185.61

### Schedule B: Disbursements

Expenses of CAMWS:	
Printing <i>Journal</i>	9,506.81
Postage and Office	
Supplies	702.31
Clerical Salaries	1,607.50
V-P and Committee	244.75
Auditing and Bonding	20.00
Refunds and Bank Fees	32.59
Convention	
(So. Section)	100.00
Addressograph	1,669.62
Miscellaneous	127.65
	13,991.23
Transferred,	
Reserve Fund	400.00
	14,391.23
Remittances to:	
<i>Classical Outlook</i>	564.30
<i>Classical World</i>	1,529.60
<i>Classical Philology</i>	456.75
<i>Classical Bulletin</i>	238.50
	2,789.15
Total Disbursements	17,180.38

### 2. SEMPLE SCHOLARSHIP FUND

Principal:	
U.S. Gov. Bond	5,000.00
Savings Acc't.	3,900.00
	8,900.00
Cash Account (1st Nat'l. Bk.):	
Balance, June 30, 1958	20.09
Receipts:	
Interest, Bond	243.75*
Interest, Savings Acc't.	150.22
	414.06
Disbursement:	
1959 Scholarship	300.00
Balance, June 30, 1959	114.06

\* Interest for June 15, 1958, omitted from 1957-58 report, included here. Normal yearly interest is 162.50.

### 3. RESERVE FUND

(Boulder Savings and Loan Association)	
Balance, June 30, 1958	2,039.32
Transferred from General Fund	400.00
Interest, 1958-59	94.46
Balance, June 30, 1959	2,533.78

JOHN N. HOUGH, Treasurer

## ANNOUNCEMENTS

THE CLASSICAL ASSOCIATION of New England will hold its 54th Annual Meeting at Wellesley College on March 25 and 26. Papers read at the Friday session will include Rev. Paul F. Donelin of Cardinal O'Connell Seminary on Cassiodorus; Rev. William H. Fitzgerald, S.J., of Shadowbrook on Quintilian; Prof. Kenneth Reckford of Harvard on the newly found *Dyskolos* of Menander; Prof. Joseph Sheerin of Boston College on a phase of Greek philosophy; Prof. Margaret Taylor of Wellesley on Horace; Mr. James Zanol of the Boston Latin School on Horace and the Moderns; and others by Prof. Gregory Wolvertson of Tufts University and by Prof. John J. Savage. There will also be illustrated lectures by Mr. J. A. Thayer of St. Paul's School on Sicily and Troy, and by Prof. Dieter Thimme of Wellesley.

Members will be guests of Wellesley College at dinner on Friday evening, after which Wellesley students will present, in Greek, scenes from Euripides' *Trojan Women*.

At the Saturday morning session there will be papers by Prof. Costas Proussis of the Greek Orthodox Theological Seminary on Platonism in Palamas; Sister Teresa St. James of St. Thomas Aquinas School in New Britain, Conn., on the Alimentary Institu-

tions; Prof. Wendell Clausen of Harvard on a phase of Latin poetry. Dr. Goodwin B. Beach of Trinity College, Hartford, will give readings from Vergil, and there will be two panels: one on the Advanced Placement Latin examinations under the chairmanship of Mr. Allan Hoey of Hotchkiss School, and one on the teaching of High School Latin authors led by Miss Mary Faith Dargan of the Amity Regional High School in Woodbridge, Conn.

The President of the Classical Association of New England for 1959-60 is Rev. Leo P. McCauley, S.J., of Boston College and the Vice-President is Miss Mary E. Bartlett of Central High School, Manchester, N.H. Further information on the meeting may be obtained from the Secretary of the Association, Prof. Claude W. Barlow, Clark University, Worcester, Mass.

GRADUATE FELLOWSHIPS and assistantships in the field of Classics are available at Florida State University for qualified candidates for the M.A. degree. In 1960-61 the stipend for graduate fellowships will be \$1500; for assistantships the stipends vary, depending upon the services rendered. In either case out-of-state tuition is waived. Address all preliminary correspondence to: Prof. Francis R. Walton, Department of Classics, Florida State University, Tallahassee.

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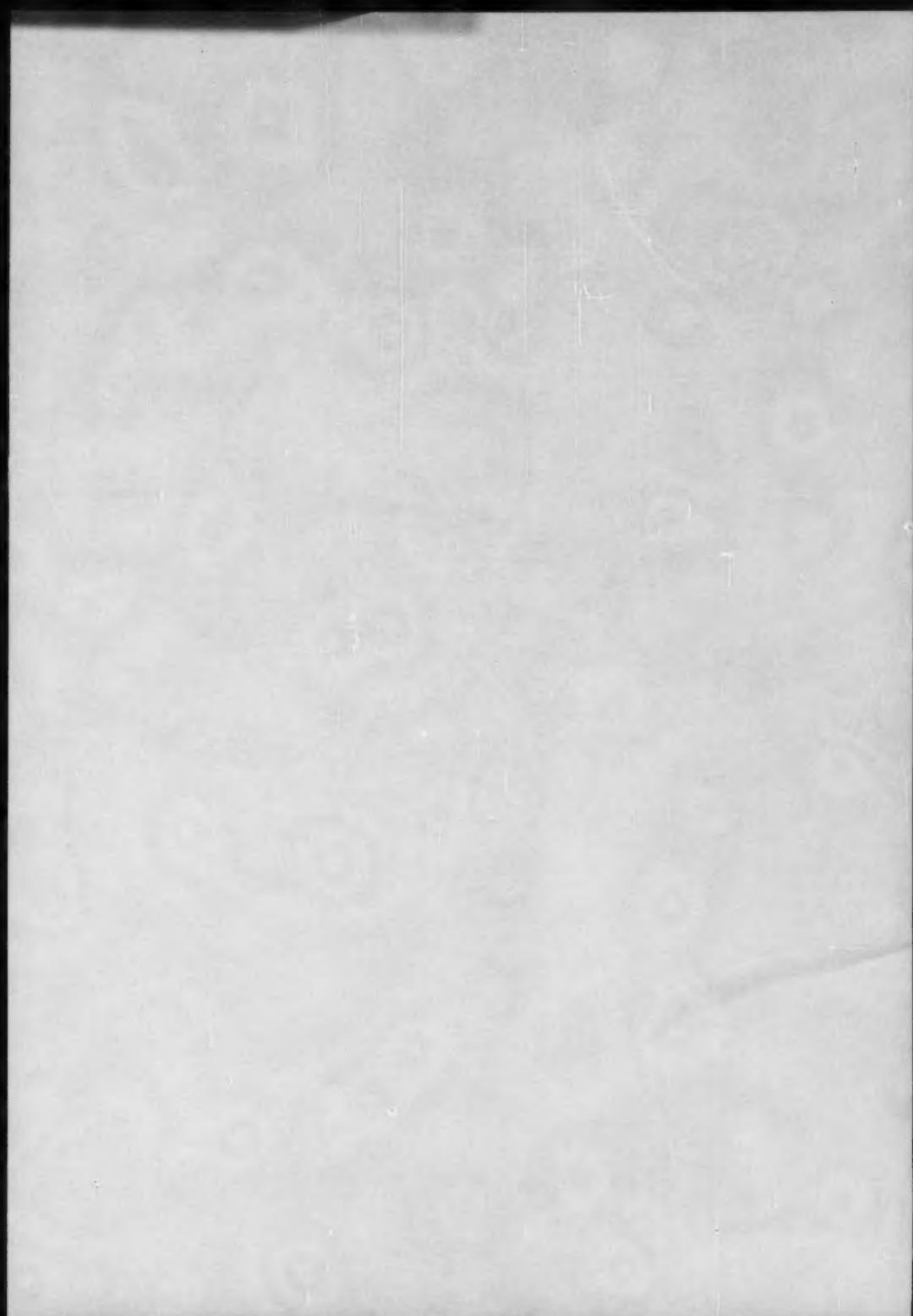
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